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THE ARCHITECTURAL RECORD

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The Architectural Record
November, 1909

THE BUILDING of the successful country and suburban home depends, perhaps more than any other type of building which could be mentioned, upon the judicious selection of the architect. It should interest the prospective owner of such a home to learn something about the selection of his architect and of the many other matters of importance in building. ¶To find such information, he can do no better than to consult the next issue of this magazine, THE COUNTRY AND SUBURBAN HOUSE NUMBER, for which advance orders must be given by all who are not regular subscribers, to insure delivery of these extra copies.

The Country and Suburban House Number

The
Architectural Record

Vol. XXVI. OCTOBER, 1909 No. 4

The Professional Standing of the Architect

There can be no doubt that a more stable pecuniary relation between an architect and his clients, discussed in our August issue, is of signal importance to the building public, as well as to the profession. Neither can one doubt that the basis of remuneration upon which an architect renders his services is of equal account to the buildings he creates. But of greater moment to the successful prosecution of building operations is the professional standing which the architect has with his clients. And it will hardly be maintained by the most enthusiastic supporters of the architectural profession that this standing in America is anywhere near as high as it should be. There are, to-day, in this country, engaged in designing buildings, more individuals than ever who have a right to call themselves architects, that is, who have received training in an architectural school or in an office under the direction of a competent architect. And it may be added that the standard of requirements for architects has been raised fully as much as for the practice of medicine or law. While the standing of the doctors and lawyers has, in consequence, experienced a decided turn for the better, the architect has not been so favored, in spite of his more thorough preparation and the greater demands which have been made upon his ingenuity and talents.

The difficulty with which the architectural profession has always had and still has to contend is the possibility of extensive quackery and the popularity of ready-made methods which are alleged to be cheaper and more direct than the real services. The major part of the vast amount of building done annually in this country is, consequently, still carried on without its assistance—on the assumption that architectural services are merely a frill which increase the cost of building and are well enough for anyone who can afford to make an investment yielding no return. This is, of course, a great fallacy, as an architect has no more to do with increasing the expense of building than he has with cheapening it. That is not what he aims to accomplish. His object is rather to ascertain accurately his client's needs, and with the money put at his command, to secure his client the best value for his money. In securing the client his money's worth many things are involved: he must be thoroughly acquainted with the purpose which the building is to serve, and he must possess the ingenuity to so dispose the various parts as to most effectively and economically serve this purpose. Then, in addition to regarding his building strictly from the standpoint of utility, he must work with the trained artist's instinct of producing comeliness and harmony between its many and diverse elements. His motto is to produce the most with what is available, whether the subject be space, efficiency or beauty. His chief concern is always of utility, even as regards the production of effect which is apt to be considered outside the province of the useful. The effective-

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ness of appearance possessed by a building as part and parcel of its value is second only to its rental income.

It is only recently that American architects have been allowed to demonstrate the use of architectural services in such important works of utility as our great stone and steel bridges, though, it must be admitted, that the architects have done more to retard their professional standing by their tacit acquiescence in conditions than have outsiders by opposing their progress. The American architect has not succeeded in arousing the curiosity of a large part of those who might be his prospective clients. This he can hope to do only by having it perfectly understood what he stands for. The insinuation ascribed to Speaker Cannon a few years ago, on the subject of the architect's professional standing, still measures the extent of popular knowledge of what that profession stands for.

If there is any profession which depends more than another for its efficiency upon its standing, it is that of the architect whose function requires his employer's complete confidence. The architect of a building must of necessity set himself up as the court of final resort on all matters in which the owner's interests are involved, and his decisions must be consistent at the same time with his standing among his professional colleagues. Such a course he cannot sail successfully without his employer's entire assent, and failing in this, his position becomes one of vacillation towards him making efficient creative services impossible. Moreover, his direction of the contractors becomes feeble, and they are obliged to and do have recourse to the owner to settle their points of difficulty in the prosecution of their work. Of course, an architect who permits himself to be placed in such an awkward position is to be pitied, but unless he speedily changes his course deserves the contempt with which he is sure to be treated by his colleagues, as well as by future clients.

One of the most frequent causes that help an architect to lose his professional standing with his clients is the cutting of his fees. We do not believe, however, that in every case where an architect agrees to accept a commission at a cut rate, such a concession necessarily implies a loss of professional standing with the owner. If it results so, one cannot but impute ulterior motives, to use no harsher phrase, to those architects who indulge in the practice. A recent communication from an architect in good standing cites circumstances in which it would be justifiable to cut the rate without doing an injustice to the profession or in any way neglecting his duties towards the man who employs him. He says, in part: "Among the 'special cases' referred to above, where I believe it may be allowable for an architect to reduce the rate of his commission and still receive adequate compensation for his services, is in the event of his receiving commissions to design a number of similar types of buildings in one locality, where the cost to the architect of superintendence, and of constructional details, is obviously lessened. Also upon the receipt of the first commission for a type of building wholly different from the kind with which the architect has been familiar, it would seem to be his privilege to accept from the owner a lower commission than the expert would be entitled to charge and to receive. Again, in 'hard times,' and when one's necessary income may be seriously threatened from lack of business, a lower rate must often be accepted from sheer necessity." The last of these reasons is the one most frequently given by architects for rate-cutting, and where rate-cutting comes from this cause it is not infrequently accompanied by a loss of professional standing, making it exceedingly difficult for him to recover in another case the prestige which he has thereby lost. On the whole, it is difficult to make an owner believe that his architect's services have more than the lowest value which he places on them, although it may, as our correspondent points out, be maintained with absolute honesty that the opposite is true.

It sometimes occurs that architects lose standing with clients from another cause. A client may possess an excellent

sense of business values, better than his architect, in fact. In such a case the architect's position is apt to be extremely difficult, regardless of his technical and practical knowledge of building affairs, and the more difficult in proportion to his high standing in the profession. The higher he is rated as a professional man, the more will be expected of him by his client in those matters of business detail which are inseparable from the complexity of present-day building operations. His ability as a practical designer and experienced builder can secure him no commutation of sentence if he fails to measure up to the business standards of such a client. Architects are realizing, more and more, that if they would improve their relations, pecuniary and professional, with their clients, they must lay in an always-ready store of commercial knowledge which is to the layman the most comprehensible evidence of an architect's fitness.

On the other side, it may be said that in order to allow an architect to render the most efficient services, on which his fee should always be based, the client must be willing to meet him on the same common-sense basis on which he meets members of other learned professions. He must be willing to believe that just as the prescription which a doctor of medicine writes for him is only the result of his deliberations of the case, so also, are drawings, the evidences of work which the architect produces for the guidance of the contractor who combines the various materials and realizes the architect's intentions. The learned professions are alike in that whosoever would avail himself of their services must have faith in them, for there is no tangible guarantee beforehand of exactly what is to be produced. To the purchaser of professional services the only guarantee in any case lies in the record of the profession rendering them. An expert can, of course, produce concrete evidences of his fitness to perform the sort of services required by exhibiting the results of similar services rendered for others in the past. An architect is particularly fortunate in this respect, for he can always refer prospective clients to the buildings he has designed. But this advantage carries with it a notable disadvantage, for it requires, in the one who is so referred, the ability to appraise the evidence of fitness at its proper valuation, implying a degree of well-founded popular knowledge not at present existent. The possession of such knowledge means the ability to discriminate, in the case of the architect, between good building and the inferior article; it implies the ability to select the most competent architect to design a given class of structure which results show conclusively to be an unwarranted assumption. For the present, therefore, the architect cannot hope for much reward from the evidences of merit to which he can point in his buildings, as there is, at present, a very limited class capable of appreciating such merit. His greatest hope lies in his ability to arouse a livelier general interest in building. The sooner he can advance his position to the point at which his public will compare his work with that of his competitors who are engaged in designing similar buildings, the better it will be for the standing of the entire architectural profession and the sooner will spring up a public opinion, unsecurely founded at first, perhaps, but an opinion, at any rate, instead of the placid indifference to architects and their work which now exists.

It is not at all necessary or even desirable that public notice should so much be directed to architecture as an art. There is enough useful every-day information contained in building and buildings without bringing into play the debatable questions of beauty and style the appreciation of which comes only after the most prolonged interest in and association with the best architecture that has been produced. There is an every-day side to architecture which brings into action, in some way, almost every activity of the day, and is, in fact, one of the truest records of our progress. Arouse that interest in our buildings, and a truer and brighter light will, in time, be thrown upon the more serious aspects of architecture and upon those who create it.

While architects, as a class, have been

very slow in putting forth their best efforts to stimulate such an interest in their work, another influence has been at work with a far less competent direction calculated to accomplish such an end. The method employed has been the publication during the past five years of a mass of photographs of buildings, especially of the less expensive suburban and country house type, in connection with glowing descriptions as to alleged style, construction and cost. Such information does not inform. On the contrary, it misleads the layman because he is not in position to test the accuracy of the statements which he is asked to take for granted. And it is not intended by this method to instruct the reader and make him think, but merely to attract his eye superficially, without giving him any real insight into an architect's work.

A source from which the layman, in limited numbers, has derived some measure of architectural appreciation, is foreign travel. Travel, no doubt, affords a cultural effect not to be despised, but its value to create for the layman the basis of an architectural judgment may be questioned. It probably does produce superficial likes and dislikes of buildings, but of a kind resulting in little material help to the traveler, unless directed by one who is professionally interested in the subject. As a rule, the traveler's mind, though more receptive, when he reaches home than when he left, is more astray than ever concerning the architect and his profession.

To improve the architect's standing, professionally, two very important steps are essential: government recognition of architecture as a profession, not merely recognition by several of the States individually; and a uniform system in the different States of the most rigid requirements for qualification to practice it. The first of these steps is, of course, the more important—official recognition by the national government of the fact that architecture is a profession which it is essential to place and keep on as high a level as medicine, and the law is sufficient notice to the public that an architect's services are valuable and that he is not to be trifled with in their discharge. Such recognition, backed up by proper legislation, would speedily eliminate from the field those who are merely quacks, and this would at once impose upon those properly qualified greatly increased responsibilities. Until these two very important steps are accomplished, the architect's standing will depend very largely upon the influence which he is able to exert by his personalty upon his individual clients. The building public will continue to be incompetent to discriminate between good and bad architectural services, and its interest in the subject will be no keener until the architect is officially held up to its view and stamped with the seal of the government.

The Architecture of American Colleges

I.—Harvard

Certainly no human institution suffers less from not being talked about than Harvard. Of none can it be with less justice complained that it is "nondescript." The sons of Harvard have devoted themselves with eagerness to praising her "in the gates." For that matter, long before there were any "gates," as the wayfarer now sees them. Long before, and also long since. For the earliest print of Harvard, that engraved in 1726, and showing the college as it appeared when approaching its first centenary, shows an enclosure, apparently a stout brick wall, though the apertures are not stopped by any gateways, a "fence," if not exactly fulfilling the requirements of "horse-high, bull-strong, and pig-tight," at least sufficient to exclude the wandering cow when the openings were watched and guarded. And this was the only use of a fence in the early eighteenth century. The symbolical suggestion of exclusion and cloistrality, which one of the sons of Harvard has lately become enthusiastic and eloquent in praising the actual fence and gates for, would not, we may be sure, have appealed to any alumnus or overseer of the first quarter of the eighteenth century as an object worth the spending of good money to attain.

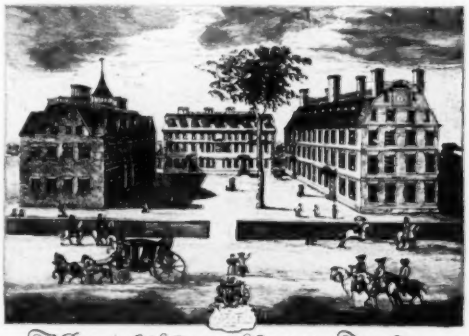
None of the sons of Harvard has anything good to say, in the architectural sense, of any of those old "scholar-factories," of which one remains, and remains in active use, in Massachusetts Hall. Lowell, as quoted in the excellent "Official Guide to Harvard University," in an address delivered upon the occasion of the two-hundred-and-fiftieth anniversary of the founding of the college, after doing justice to the charm of the architecture of Oxford and Cambridge, as an endearment to their alumni, goes on:

> We have none or next to none of these coigns of vantage for the tendrils of memory of affection. Not one of our older buildings is venerable or will ever become so. Time refuses to console them. They look as if they meant business and nothing more.

Or, as the same authority has put it in verse:

> There in red brick, which softening Time defies,
> Stand square and stiff the Muses' factories.

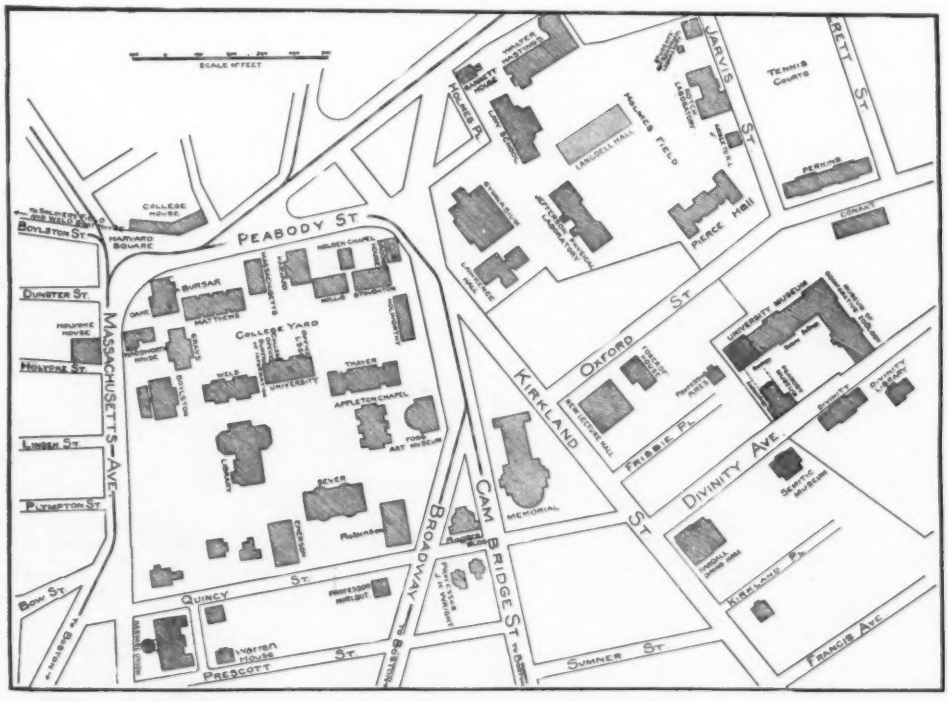
Lowell did not seem to appreciate the blessings of the building of Harvard. Even to-day, almost anywhere in America, to say of a building, much more of a class of buildings, that it "means business, nothing more," is rather in the nature of laudation than of condemnation. For the description implies that the edifices to which it applies have nothing which is not essentially necessary to them, that they are buildings which have stopped when their practical objects had been fulfilled. And such buildings, though they may not yet be, and, in fact, are not, architecture, are at least not the negation of architecture, the contradiction of architecture. Quite contrariwise, they are the basis of architecture, the beginnings of architecture, the background of architecture, "the rests and monotones of the art," as John Ruskin said in so different a connection and with so different an intention. When Professor Huxley was in this country a generation ago, lecturing at Johns Hopkins, he



A Prospect of the Colledges in Cambridge in New England.

Old Print of 1726.

aroused the wrath of the entire architectural profession by solemnly exhorting the authorities of that institution not to waste any of their good money on architecture, but to invoke "an honest bricklayer" to build them such habitations as were indispensable. The advice was bad, inasmuch as it assumed that the honest bricklayer, in conjunction with the architectural laymen of the authorities, could, out of their combined and unlege, or in any other building, the great principle of "Hoc age." Do what you are doing. It is true he read into this impeccable maxim, "and do nothing else," so that the maxim, as amended, would read, "Hoc age et praeterea nihil." But, even as amended, the enforcement of the maxim would entail comparatively few regrets upon the inspector of the actual architecture of American colleges. The builders of mediæval Ox-



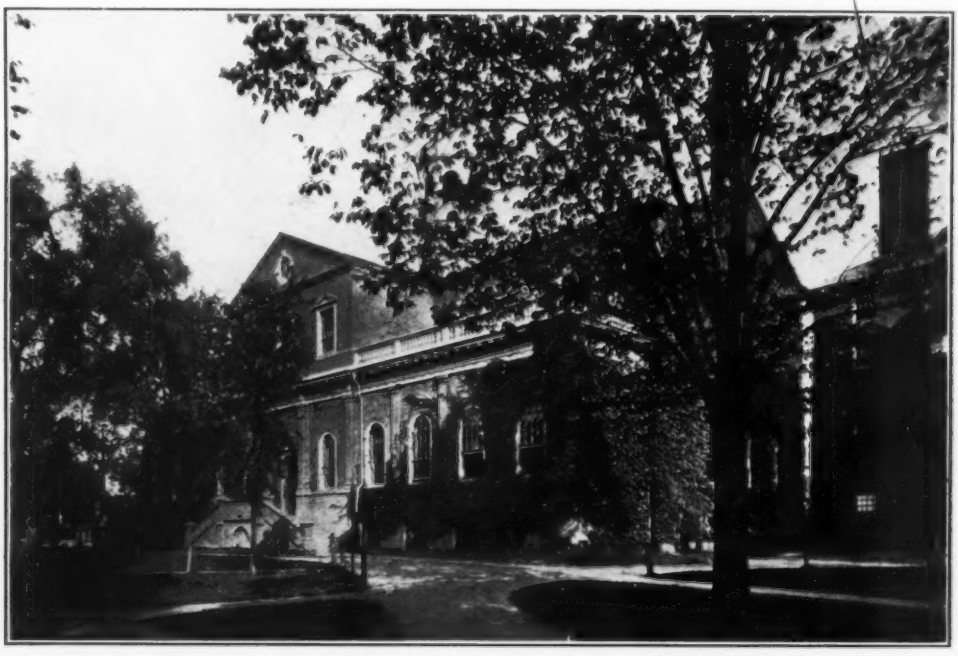
HARVARD UNIVERSITY.
Block Plan.

tutored intelligences, arrive at a "lay out" really including such buildings as they "wanted," really laying them out and connecting them to the best practical advantage. That is not so. It is really at this stage of determining what are the building requirements of an institution, and how they may best be fulfilled, that expert advice and assistance are more necessary than at any other. But the Professor's advice was not so bad advice; it was not bad advice at all, insofar as it inculcated, in the building of a colford and Cambridge could not help doing something "praeterea," because they were born, or bred, artists, and could not help expounding and emphasizing the actual necessities of their constructions, which necessities, all the same, they never dissembled nor violated. If they had not been artists, as was unhappily the case with the early builders of Harvard and Yale and Nassau Hall and Williamsburg and all the older of American colleges, the amended injunction would perfectly have applied to

them. The least artistic builder, honestly working to fulfil mere necessities, as Burke said about the poorest creature "struggling to save itself from oppression," "is an object respectable in the eyes of God and man." Such was the "honest bricklayer" of the seventeenth century, who built Massachusetts Hall. Such were the honest bricklayers, his contemporaries in the other colonies, and his contemporaries or successors at Harvard itself, who built those other relics of the first period which survive in the College yard. Like the builder of Massachusetts, the builders of Hollis and Harvard "never shall be shamed." In this respect of Harvard Hall, indeed, one suspects an addition later than the building, itself a replacement of an earlier building, burned in 1764, which was authorized by the General Court in 1765. It is a fatal criticism of this bald building that the necessity of any of its forms and features is not evident. And certainly "one does not see the necessity" for the single-storied preface, with its double-storied and gabled central feature, which is prefaced to the actual building. The "accommodation" might so evidently have been more cheaply and simply secured by a mere enlargement of the main edifice. Neither do the cornice and balustrade of this frontal feature comport with the baldness of the structure behind. The "artchitect" seems to have extruded the honest bricklayer. True, the honest bricklayer may have been himself the "artchitect." It was only when he was goaded by his clients or employers or instigated by the devil to do something unnecessary, something adventitious, something "fancy," that the honest bricklayer became from respectable ridiculous. The steeple of the "Old South," in Boston, itself bears witness to the deteriorating effect of this compulsion or ambition. Patriotic piety apart, could anything be uglier or more

MASSACHUSETTS HALL (1720).

ridiculous than that ungainly, uncouth and unsuccessfully pretentious erection? The old State House is of quite a different order of ugliness, having the air of an architect enjoying and indulging himself at the expense of his clients, not of a carpenter tempted out of his true sphere. Meanwhile, to say of the average building of any old American college that "it looks as if it meant business and nothing more," is not dispraise, but praise, and Massachusetts and Hollis eminently deserve it. They are rather

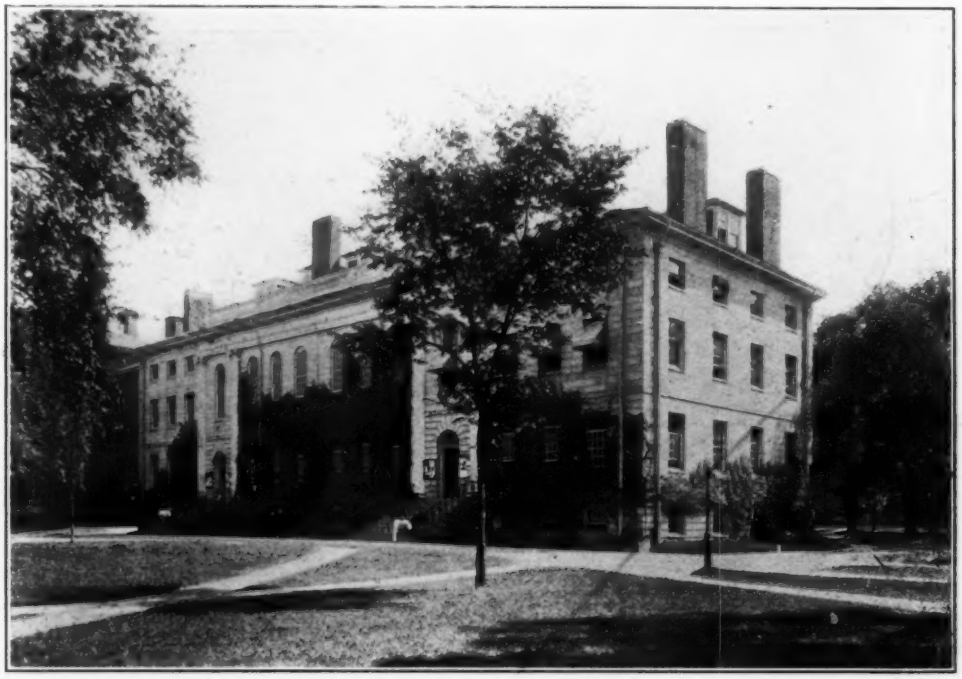


HARVARD HALL (1766).

larger examples than common of the common Bostonian building of their period. That building was, and it has continued to this day to be, as decent as it is bald. The New York "brownstone front," or cheap veneer of a brick building, though there are examples of it in Boston, as in what old American town are there not, never characterized the building of any part of Boston as for a generation it characterized the building of the most fashionable residential quarter of New York. That later abomination and other piece of cheap finery, the umbrageous sheet-metal cornice which would be extravagant in its projection if it were of the masonry of which it purports to be, is as rare in Boston as it is so frequent as to be characterizing in large quarters of New York, residential and commercial. Compare the north end or the south end of Boston with what is left in New York of the Murray Hill of the fifties and sixties, on the one hand, or with the modern east side on the other. In the one case you find a tradition of bald but perfectly decent building as the ordinary and vernacular construction; in the other a tradition of indecent and vulgar pretension. The one affords a basis and background for architecture; the other is the negation and denial of architecture, and has to be completely eschewed and forgotten before architecture can have a beginning. And this contrast is vivid between the immediate surroundings of Harvard and the immediate surroundings of Columbia.

One good building tradition there was in Boston which has lapsed. That was the bricklayer's practice, when he came to a floor-line, of projecting a couple of courses, so as to accommodate the joints and find a bearing for them, without cutting into the brickwork. The practice seems sensible and practical, and it has the advantage, which not all such practices have, of expressing itself. It resulted in a projection which marked the level of every story, and thus furthered the expression of building which, so far as it goes, is architecture. During the eighteenth century this excellent practice seems to have lapsed in Boston building. Compare the fronts of Massachusetts and Hollis, in which it is observed, to the fronts of Stoughton and Holworthy, in which it has been abandoned. You cannot help feeling how much more expressive and successful the older buildings are by reason of this detail, of which we may be fairly sure that appearance or expression had nothing to do with the introduction or with the abandonment.

Meanwhile, the problem for the artistic continuator of the inartistic building beginnings of Harvard seems to be to ascertain what the old buildings really "wished to say," and to enable the additional buildings to say it. Short of making a clean sweep of the old buildings altogether, which becomes increasingly impossible with their growth in historic venerableness, comity is the very first requirement of the succeeding designers, at least of buildings within the college yard. With Massachusetts Hall, say, as a "datum," the architecture of Sir Christopher Wren and his successors of the reigns of Anne and the Georges seems to be fairly "indicated." Unfortunately, no more artistic sensibility has gone to the relation and arrangement than has gone to the design of the buildings in the yard. In truth, the earliest prints of the college, that of 1726, here reproduced, and that of 1795, show much



UNIVERSITY HALL (1815).

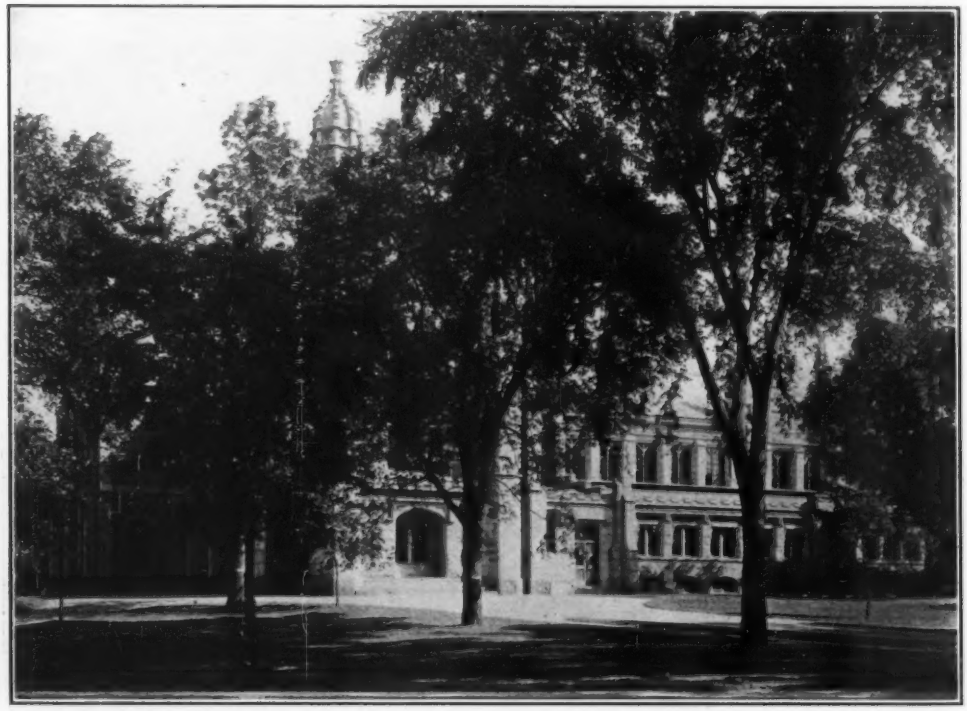
Charles Bulfinch, Architect.

more of an effort toward a convenient and effective grouping than can be made out from the actual aspect of the yard. All that that aspect shows is that the successive buildings, as they accrued, have been put wherever they would go without any thought whatever of their relation to one another. Neither in the ground plan nor in the actual aspect is there anything to be made out but higgledy-piggledy. There is no grouping, there are no vistas. No building borrows any increase of attractiveness from any other, nor lends any to it. There are American colleges, very likely, of which the actual building is more discouraging than that of Harvard, which, indeed, in its oldest examples, is not discouraging at all, but supplies a negotiable basis and point of departure. But there is none in which the chaotic want of foresight and arrangement in the relations of the buildings renders any real rectification more difficult.

The most obvious of the claims of comity is that of material. Whatever else the "scholar factories" of Harvard are, they are of red brick. It is over half a century since Holmes, in one of those poems which are of the classics of Harvard, set forth:

> We find her at her ancient door, and in her stately chair,
> Dressed in the robes of red and green she always loved to wear.

The "red" was in 1857, as it is to-day, the red of red brick. The "green" of 1857 was the green of grass and trees, not of the buildings, which, since the time of the Autocrat's poem, have been overgrown and "ampeloptified" at the Commencement season almost out of the recognition of a Harvard man of that far-off time. Respecting better architecture than that of Harvard, it has come to be recognized that the ampelopsis is in danger of being overdone and overgrown, that it is in need of being



Richard Bond, Architect. GORE HALL (LIBRARY), 1838. The wing added 1877. Shepley, Rutan & Coolidge, Architects of the Addition.

"trained" and brought into subjection. Nobody could maintain that contention in respect of the old buildings of Harvard. So far as parasitic vegetation did not actually overgrow and obstruct the windows, it could do nothing but good. And to such raw and bald brick edifices as these, the parasitic vegetation does great good in its season. Pace Lowell,

> Yet collegisse juvat I am glad
> That here what colleging was mine I had.

At any rate, what "comity" requires in the college yard of Harvard is, in the very first place, conformity of material. To be sure, the college yard is nearly filled, and, as to that, the question is no longer practical. Since piety requires the preservation of those old buildings,

APPLETON CHAPEL (1858).
Powell Schultze, Architect.

who never saw the ampelopsis wreaking its entire will upon those bald brick walls, it does, in its brief season, which, to be sure, approximately coincides with the season of the long vacation, cause them to "become venerable," and would have supplied him with yet another reason for the gratitude which he has so whimsically expressed:

as nearly as possible in their original state, and since the demolition of them would be merely shocking to a just and rooted historical sentiment, such buildings as are still found feasible in the yard must be made of red brick. The prescription is the same and as definite, as to the architecture of Harvard, as to the Frenchman of the Gironde, who was

MATTHEWS HALL (1872).

Peabody & Stearns, Architects.

WELD HALL (1872).

Ware & Van Brunt, Architects.

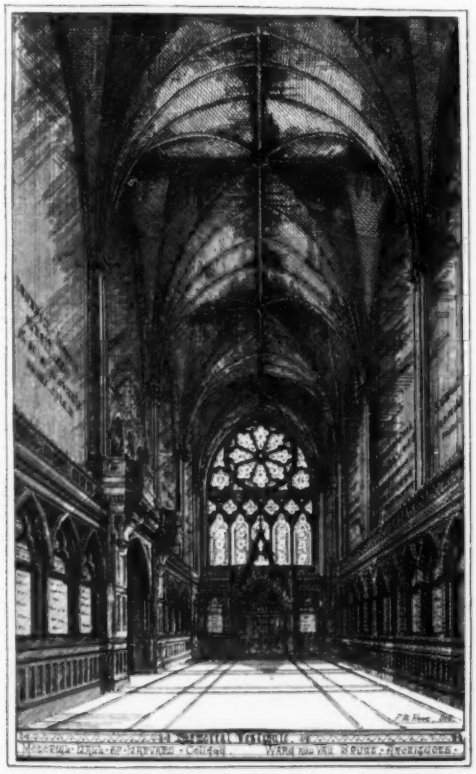
asked for a definition of wine: "Well, it must, in the first place, be red." But, even if a place can still be found in the yard for a new building, the new building can do nothing really to promote comity and concord among the existing buildings. Whatever its individual merits, it can but add a new and jarring note to the discord. And this because of the chaotic manner in which the building has thus far been done which has converted the yard into a mighty maze and all without a plan. Look at the yard, in fact. Look at it even in the ground plan, and you will see how hopeless it is to attempt to enhance the general effect by any mere addition. The addition, if good in itself, would shine at the expense of its neighbors. What the yard needs, in the very first place, is "axes" from end to end, and from side to side, vistas which may, indeed, on occasion, be closed by a building—and that is what its present occupancy distinctly prohibits it from attaining. It could be attained, however, without any demolition, by the simple expedient of moving the buildings about, an expedient not in the least impracticable in the light of modern experience in that kind. Such a rearrangement might readily enable the visitor to see through, on the central line, from gate to gate, from Massachusetts Avenue to Cambridge Street, from gate to gate from Quincy Street to Peabody Street, to the enormous advantage of the general impression, to the enormous advantage even of the old and "unvenerable" buildings of which it is an admitted condition of the problem that they shall be preserved. Walk about the yard, or, since that promenade will be apt to mix you up more hopelessly than ever, inspect the ground plan, and mark how a mere and not very extensive rearrangement of the actual buildings would tend to give the "maze" the plan which it does not now possess. This suggestion seems very well worth the while the overseers of Harvard. It is certain that the adoption of it would do more for the general effect which is now entirely lacking than the erection of any conceivable building, however well meant and well designed, as an addition to the existing higgledy-piggledy.

THE DINING HALL (1874).
Memorial Hall. Ware & Van Brunt, Architects.

Meanwhile, one can by no means congratulate the shade of the earliest of the "architecturesque" restorers of Harvard. The first of them was the first of American architects, that is, the first native American who addicted himself to the study of architecture as a liberal profession and not as a mechanic trade, Charles Bulfinch, who was also a graduate of Harvard of the class of 1781. No doubt he meant to do his best for his Alma Mater when he designed University Hall. But he miscalculated both the fil as to Harvard the boast of Augustus as to Rome—*lateritiam invenisse, marmoream reliquisse*. Not marble, by the way, but "white Chelmsford granite," is the material of University, if that matters. But clearly, even in his choice of material, he misconceived the direction in which the building of Harvard was going. There is no other building in the yard of the material of his choice or conforming to it, excepting the Fogg Museum of three-quarters of a century later, which can nowhere be seen in con-

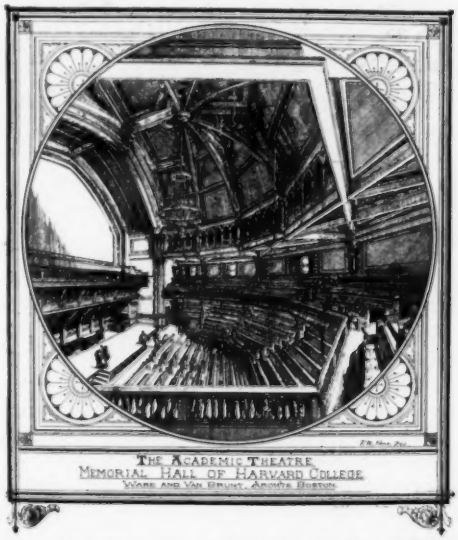
MEMORIAL HALL (COMPLETED 1878).
Ware & Van Brunt, Architects.

past and the future of the institution. Massachusetts and Hollis and Holden Chapel were, of course, a century less venerable in 1813 than they are now, while Stoughton and Holworthy were not venerable at all, being brand-new, and being, moreover, architecturally inferior to their predecessors, for the reasons hereinbefore set forth. Bulfinch might assuredly be pardoned for regarding the two later as negligible, and perhaps even the three earlier, in his ambition to supersede them all, and to fulnection with University, and is equally anomalous with it. But the gravest of Bulfinch's derelictions is that, assuming him to have had the notion of a new whole, which should supersede the disjecta membra of the old buildings, he should have planted his building just where it offers the greatest obstruction to the formation of an ensemble, where it absolutely obstructs the opening of any central avenue north and south, and turns its back upon a possible central avenue east and west, which might di-



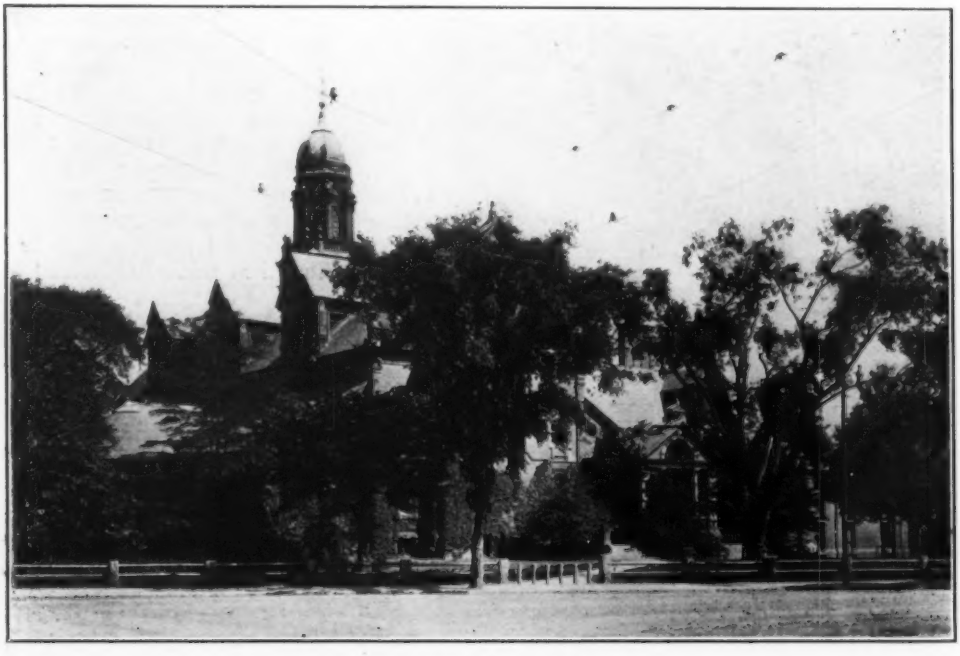
Memorial Hall—The Memorial Vestibule (1874).
Ware & Van Brunt, Architects.

vide the yard into two quadrangles. His own building, which presumably he meant as the nucleus and beginning of a new and better Harvard, is thus left as a sporadic and fruitless production, "without pride of ancestry or hope of posterity." It is true that a very charitable construction can make out, from a study of the ground plan of the yard, that the good Bulfinch may have had a notion of a quadrangle covering the north half of the yard, in which his building should hold the post of honor, the other buildings then existent being conformed to it by demolition, though, even so his building would have blocked any attempt at a transverse axis. In itself, naturally, his building is a dignified and seemly piece of classic, as classic was then and there understood, or would be if its chiefly monumental feature were not lacking. This was the fronting portico of the central division now enclosed by the pilasters, a portico evidently Ionic, and as evidently tetrastylar. With this feature supplied, and with some enrichment, say by way of bull's-eyes, of the bald attics of the wings, the building would pass for an "elegant" specimen of its species. The portico was, in fact, built, but was promptly demolished by the ruthless and practical corporation of the time, upon the perfectly valid ground that it deprived the basement, and, it might have been added, the two stories of the superstructure also, of needful light. So Bulfinch's effort at the amelioration of the architecture of Harvard cannot be considered in any sense or to any extent successful. The good Charles had been better advised had he, in the first place, put his building almost anywhere but where it is and where it opposes a "non possumus" to any attempt to reconstruct the campus on rational or artistic lines; had he, in the second place, conformed to what he found in material, instead of vainly expecting that his successors would follow his innovation, had he built in the red brick already established and not to be disestablished by his "marble." Plenty of precedents were at his command, and doubtless within his knowledge. The works in brick and stone of



Memorial Hall—The Academic Theatre (1876).
Ware & Van Brunt, Architects.

Sir Christopher Wren alone would have supplied them. Hampton Court and Kensington Palace and Chelsea Hospital and such like would have enabled Bulfinch, had he had the idea of comity and conformity first of all, to have shown what the honest bricklayers of the lean and primitive Harvard buildings really "wished to say." But he had no such idea. On the contrary, he had the idea of making a nucleus and beginning for a new marble Harvard, even ostentatiously ignoring the brick Harvard which he found. And, since he miscalculated, posterity has had its usual revenge upon him. It is his building which remains lonely and fruitless, "without pride of ancestry or hope of posterity," while the brick beginnings which he disregarded have become the fountain and origin of what there is interesting in the architecture of the college yard.

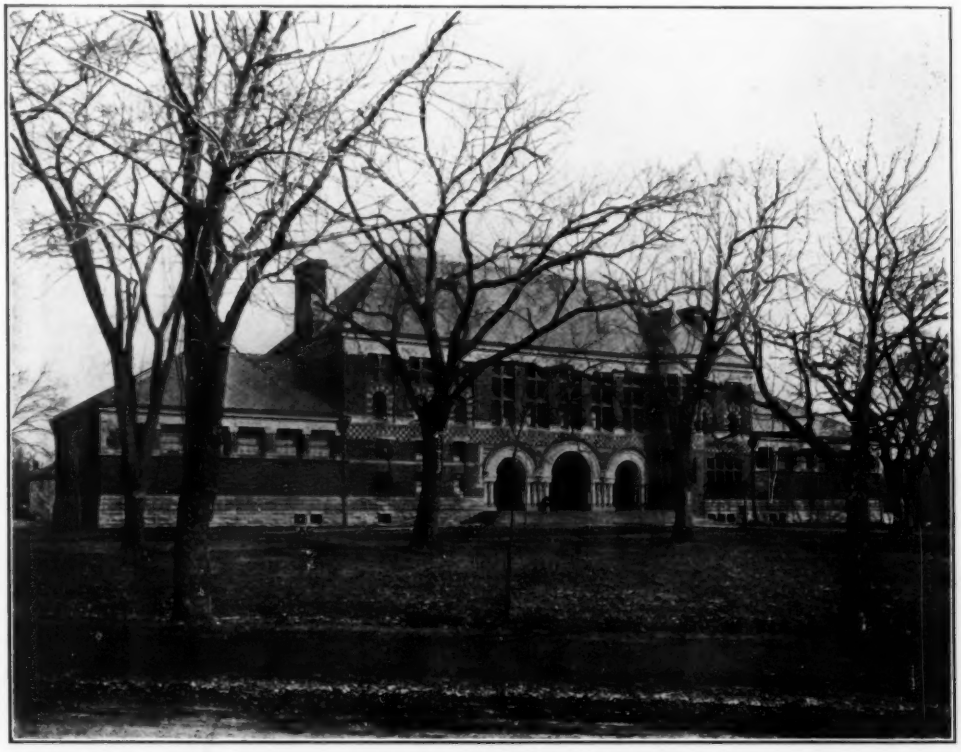


THE GYMNASIUM (1878).
Peabody & Stearns, Architects.

Sooth to say, it is not much. Every passing fashion in architecture of the nineteenth century left its trail over Harvard, as over the "college yard" of every other American college which antedates that century. Only towards the close of the century did it occur to any of the architects of Harvard to recur to their original predecessors, the honest bricklayers of the late seventeenth or eighteenth century, for a precedent of "style," as well as of material. For a precedent of material, be it said in all their honors, they did so revert. And towards the end of the century they did revert in point of style, if we can apply that term to the honest bricklayer's uncouth erections, even if only as a following of so evanescent a fashion as the "fin de siécle" reversion to "Colonial." At any rate, there is nothing, at least thus far, of the Beaux Arts in the yard. "For this relief, much thanks."

It is true that there is at least a sample of every other fashion that raged, however briefly, within the confines of the century. As to the "Greek Revival," Bulfinch's University Hall, near the beginning of the century, is answered by Richard M. Hunt's Fogg Art Museum,

towards the end thereof. Shallow answereth to shallow, in material and style. It is a relief that all the others respect their predecessors, at least to the extent of building themselves mainly in red brick. In this respect there is for the most part a grateful comity and conformity throughout the length and breadth of the chaotic yard. These qualities are scarcely disturbed by the sparing or the free admixture of light stone spots, and also it has lightness and openness, in spots, but the two sets of spots are not rhythmically arranged, with reference to each other. Matthews is an example of Victorian Gothic, though "not a bigoted one." Similarly, or correlatively, Weld may perhaps be taken as an example of "Jacobean," though showing even less of bigotry, and though, perhaps, as a composition, rather more of success. But it is clearly not

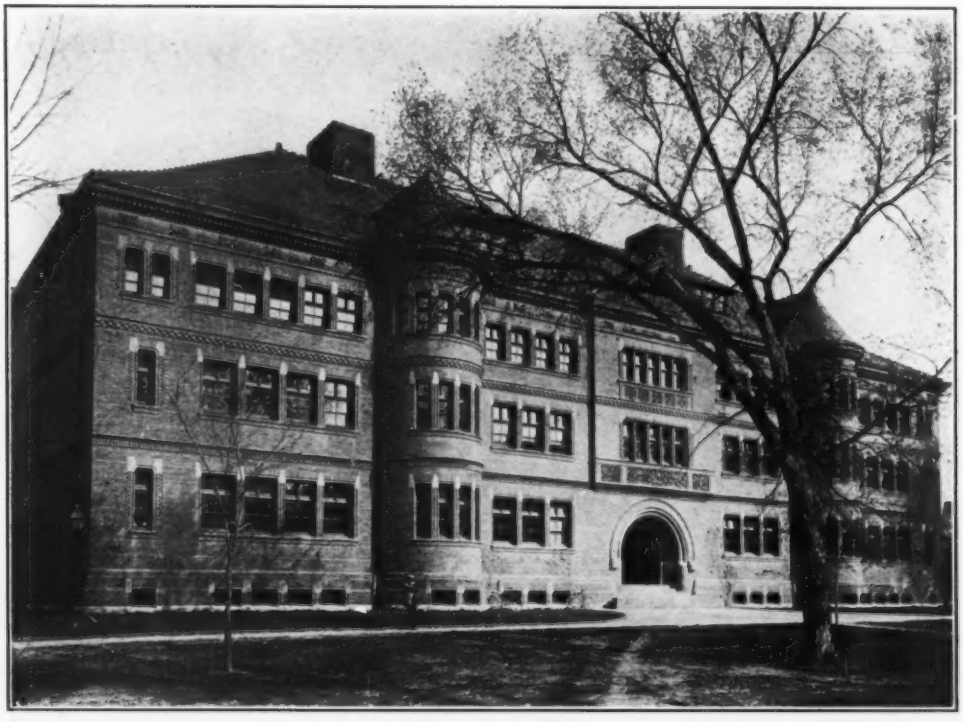


AUSTIN HALL (LAW SCHOOL), 1880.
H. H. Richardson, Architect.

in the "trimmings" of the later "halls." There are, doubtless, differences of architectural merit among the later erections. Evidently enough, "Matthews," the most conspicuous as that which immediately confronts the visitor at the most frequent entrance to the "yard," is not an architectural success. As the German musical professor said about the scholastic composition, "It doesn't kling." It has breadth and walliness, in worth while finding differences among these things. One is tempted to say of the architecture of the Harvard yard, as Johnson said about Foote, "It is difficult to fix the order of predecency among his vices." But about these failures there is a decency, a congruity. They agree among themselves, and they agree with Massachusetts and Harvard, as well as Massachusetts and Harvard agree with one another. This very moderate suc-

cess rises, as the architecture of our older American colleges goes, almost to the dignity of a triumph. To say of a building in company that it is tame and dull is the same kind of praise that the same ascription would amount to of an individual in company. He might be outrageous.

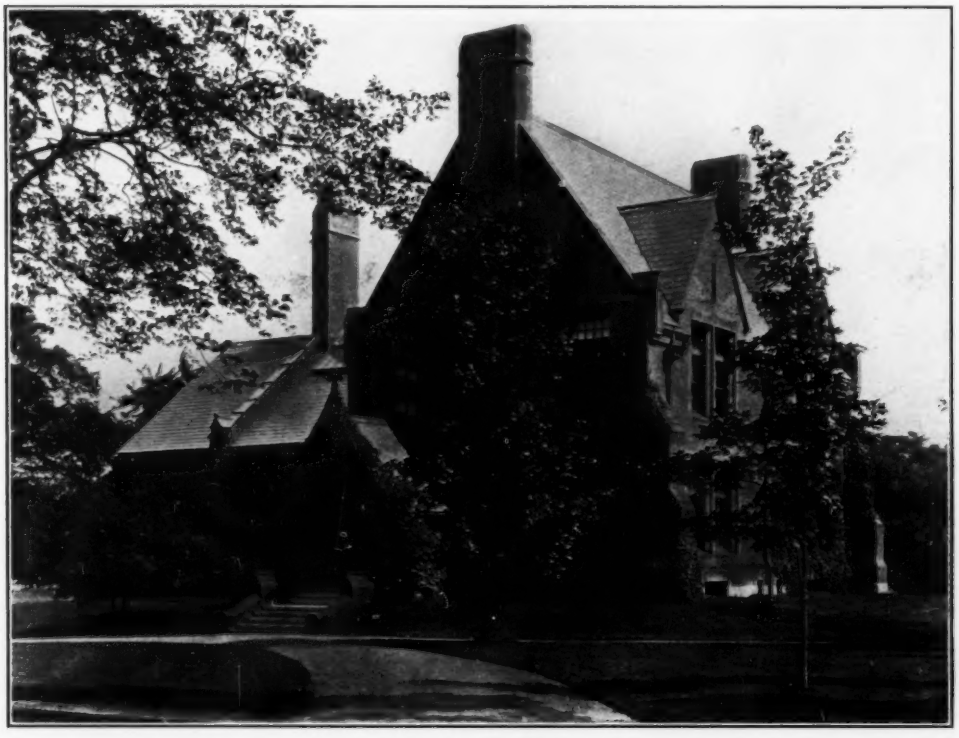
This kind and degree of conformity one finds to be rather the rule in the Harvard yard. The primary condition



SEVER HALL (1880).
H. H. Richardson, Architect.

of an addition to the congeries is, again —"In the first place, it must be red." If conformable in color and material, and not outrageous in design, it is entitled to a pass degree. To aspire above this very moderate praise is to run the risk of falling below it. The architects who have contented themselves with bestrewing the yard with moderate classic in red brick, with or without "trimmings," have chosen the safe part. One architect, thirty years ago, aspired beyond this level. That was Richardson, in Sever Hall. The event justified his temerity. He conformed, in material and in general disposition. There is in truth no greater degree of conformity in the yard between the new of an ambitious architect and the old of an honest and inartistic bricklayer than that which exists between Sever and Massachusetts. Sever is, one may venture upon asserting, more nearly than any intermediate building, what Massachusetts "wished to say." The ancient bricklayer would have been shocked by the novelty, no doubt, but ultimately he would have had to approve. It happened to me to be in the way of meeting Richardson often when he was doing Sever, and of hearing his enthusiastic exposition of his scheme, of which the gist was, according to him, that he was going to "feature" the staircases. Apart from the logical objection that the staircases are subordinate in

function, and should be subordinate in treatment, to the studies to which they give merely access, it seems that it is the intermediate landings which should, if anything, be projected from the plane of the wall, and that the windows of the staircases should therefore come not on the lines of the windows of the chambers, but midway between them. Also that arrangement would evidently have enhanced the architectural effect. (I have never been in the building, and know not what the actual arrangement may be.) But there can be no disputing that Sever is by far the best of the dormitories of the Yard. The expanses that show weight of wall are where they ought to be for this emphasis. The staircase-turrets "come in" effectively. For once, the Richardsonian entrance arch is effectively abutted. The slight projection of the wall over it one may reasonably suspect of having no other function than to account for the gable above. But this function it does at least fulfill. And, as is almost invariable in its author's work, the simple monochromatic expanse of the great roof does bring together the building below, and exercises a quieting as well as a unifying effect. And one can honestly praise a building, so exceptionally interesting in itself for its propitiation of the genius loci, such as the genius loci is in the Harvard Yard, for setting a good example of comity and conformity. Substitute red terra cotta for the brownstone of the skewbacks, a change which the architect would probably make if he were to do the building again to-day, with the improvement accessible to him in the manufacture of baked clay, and you would have an absolutely monochromatic building which yet would be by no means monotonous, which would go with Massachusetts itself, showing the ancient bricklayer what it was that he wished to say, without pouring any su-



DIVINITY LIBRARY (1887).
Peabody & Stearns, Architects.

perfluous contempt upon his effort. In point of fact, an exemplary Harvard building. The two later buildings which flank Sever, Robinson and Emerson, are also examples of conformity to Sever in spite of the difference in style, to the old brick barns by reason of that difference, since they are in the "Georgian" which the old buildings may be said to indicate. They appear to have been designed with reference to what is between them as well as to one another. True, one by no means sees the necessity of cutting bricks round in the upper story of Robinson, to simulate columns in place of square and honest brick mullions. Neither does one see the point, in Emerson, of variegating the red brickwork with all that white stone. But they do show a struggle for comity and the struggle really achieves a success of decency, if it wins no higher praise. They quite abdicate poetry and romance, and they attain a pedestrian level of honest and stodgy if rather dull and tiresome prose. The same praise, such as it is, must go to the Phillips Brooks House, which is indeed a highly eligible Georgian mansion.

The Fogg Museum is the Ishmaelite of the later erections of the Yard. Charles Eliot Norton, for whose uses it was designed, is reported to have expended much of the time of his lectures within it in condemning it from its inapplicability to those uses. However that may be, it is related to nothing in its surroundings. It may be supposed to hark back to University, as University was before it was shorn of its portico, but in conjunction with University it cannot possibly be seen, while as to the neighbors in conjunction with which it may and must be seen, in the Miltonic language, it deals

> towards them with hand so various
> Or might I say contrarious.

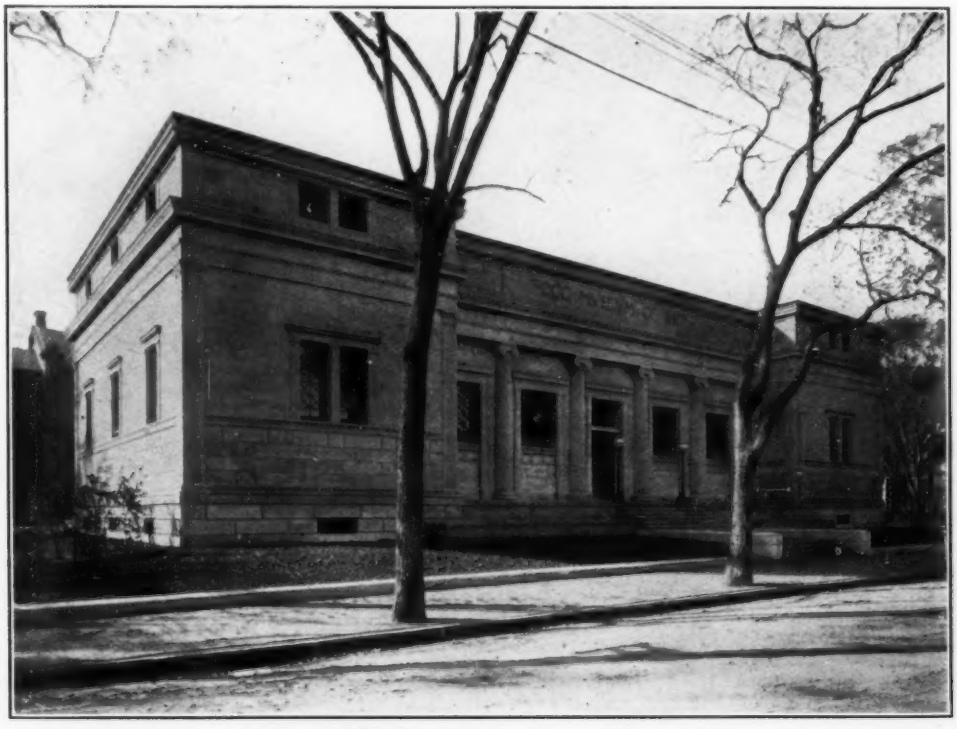
True, the architect might have pleaded that his building was so secluded and aloof, being only fairly visible from the street in front of it, that it did not much matter how little attention its design paid

WALTER HASTINGS HALL (1890).

Cabot & Chandler, Cabot, Everett & Meade, } Architects.

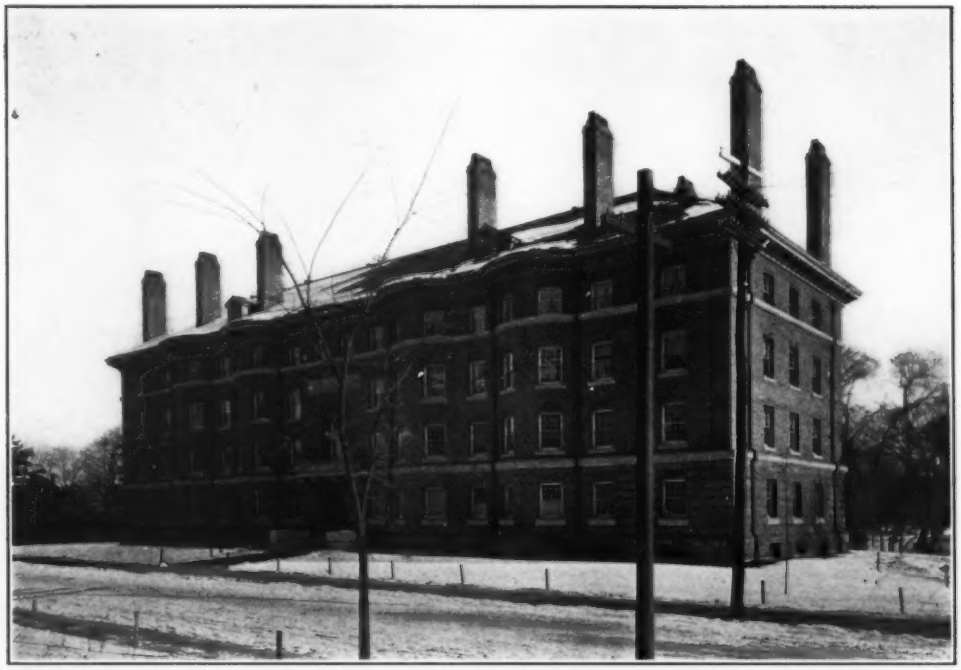
to that of its neighbors. If Bulfinch's seed had fallen on good ground and grown a "classic" college of white marble, the Fogg Museum would have constituted a negotiable and even distinguished addition to it. As it is, it remains "out of line" with the actual or with any possible Harvard. One would much prefer to meet it elsewhere.

As to the two remaining buildings in the Yard, one would prefer not to meet them at all. And yet they are the two buildings which should be the most impressive of all, being the Library and the Chapel. The chapel is of no style, and may be held, perhaps, to typify the spiritual unrest of Harvard at the time of its erection, when Harvard was deeply uncertain what a church, or eke a chapel, ought to be. The architect of this building was at any rate uncertain, and this not from spiritual movement without, but from the absence of any intellectual movement within. Doubtless 1838 was a very bad time for church-building in America, which was then at its nadir, although Richard Upjohn had already given his proofs, and in New England, of the capacity which caused to him to be brought to New York to build Trinity, which was begun the next year. It is a pity that Harvard did not hear of him in time. The only thing to be said in favor of Appleton Chapel is that it is not very conspicuous, that it is, indeed, hardly obvious in a general view of the Yard, if indeed there can be said to be any such view. To build it out of sight still more were a pious proposal.



THE FOGG ART MUSEUM (1895).
Richard Morris Hunt, Architect.

The Library, too, was unforunate in being untimely. Still, there surely were architectural practitioners in America, even in 1838, who could have done, and were in fact doing, better work in that kind than this "bicorn." with its exaggerated turrets and its irrelevant tran-



CONANT HALL (1895).

PERKINS HALL (1895).

sept. The library of West Point is but three years younger. The only part of the outside of the Harvard Library upon which one can look with complacency is the addition of 1877, which was evidently done by an architect who knew his Collegiate Gothic, but who subordinated his knowledge and subdued himself to what he worked in, to the end of making the old building as presentable as possible, instead of exposing it by contrast, to signalize his work by difference from that of his predecessors which is responsible for the chaotic miscellany of so many campuses. The characteristic is rather deference than difference. And so, upon the whole, and taking its two centuries altogether, while one would be puzzled to designate a work of genius, he finds a series of examples of decorum. It is, one may repeat and insist, rather the

THE PHILLIPS BROOKS HOUSE (1899).
A. W. Longfellow, Architect.

so that there is no more discord between the old work and the new than the necessary contrariety between ignorance and knowledge, insensibility and sensibility. It is really, this addition, one of the most exemplary things in the architecture of Harvard. And, indeed, as the architecture of our older colleges goes, that of the College Yard of Harvard is not so bad. There is not in it, on the part of each succeeding builder, that itch placing than the design of the buildings which puts any ensemble out of the question. One can imagine a mere moving about of the existing buildings, without the demolition of many, nor indeed of any, which should give the notion, no doubt entirely absent from the existing collocation, of a plan and a unity. Since the requisite "pou sto" for such a transformation is not mechanical, but pecuniary, it is to be hoped that the authorities

of the University may take it into consideration. The more that a rational and aristic rearrangement of the buildings might be made to yield more space for additional buildings than is possible by the continuance of the existing irrational and inartistic system of pitching the site of a new building wherever it will mechanically "go." The fence with which alumnal piety has encompassed the Yard would in that case take on a meaning at present lacking to it, and much more the series of gates with which the fence is interspersed. One may be quite unable to follow Mr. Henry James in the rapture with which he hails the mere fact of a fence, as emblematic of cloistrality and restriction and exclusion, while yet perceiving that the fence would gain significance if it more evidently fenced in something in the nature of an organism or an "integration." The gates themselves, one is thankful to note, are in entire congruity with one another, and also with the prevailing spirit of the buildings they enclose, from the work of the honest Puritanical bricklayer of the seventeenth century down. But one cannot help perceiving how much they would gain if they were obviously entrances to something, if they commanded the avenues and axes and vistas which are not only unattained but unattainable so long as the chaos of the collection they enclose is left unregulated. Very likely a regulation of it would require some rearrangement of the gates themselves. But that is a small matter compared with the importance of the result to the impressiveness of the building. How greatly such a rearrangement would add to the effect of the best of the buildings, would make more tolerable all but the very worst! There can be no question that Harvard could afford to do it. The real question is whether Harvard can afford not to do it.

THE HARVARD UNION (1901).
McKim, Mead & White, Architects.

The University buildings outside of the Yard have been by no means subjected to the moderate degree of uni-

ROBINSON HALL (1901).
McKim, Mead & White, Architects.

PIERCE HALL (1901).

formity which prevails within it. Every architect has done what was right in his own eyes, without troubling himself about what his neighbors either had done or were likely to do. And there is no more semblance of a plan, of a "lay out," on Holmes Field, for example, than within the Yard itself. This is the more inexplicable and discreditable in the case of the occupancy of the newer than of the older reservation. The Yard, one perceives, has come to be filled, or "cluttered up," by later comers, in proportion to their importunity, each comer grabbing the site for the moment most conspicuous without looking before or after. Perhaps Bulfinch, when he undertook the "instauration" of Harvard architecture by the design of University, had some general plan in his head, though there is no evidence of it on the ground, and no record of it. But to open a new area of promiscuous "preëmption" when the results of such preemption had were so manifest, and so grievous in the Yard is not creditable to the foresight, nor even to the hindsight, of the authorities. One can understand the Hemenway Gymnasium, as an example of the "free classic" that had taken possession of the imaginations of a certain number of architects at the time of its erection, being regarded by its designer as a pioneer, tending to bring in Saturnian reigns. It is, in fact, a sprightly and picturesque edifice, entirely Gothic in scheme, entirely classic in detail, motived by an admiration of the then new work of Norman Shaw, but in fact without pride of ancestry or hope of posterity, or, if such hope there was on the part of its author, the hope has been deceived. And equally sterile has been the one example which Harvard possesses of the Richardsonian Romanesque in Austin Hall, the Law School, sterile as to Harvard, though it has propagated its species in the Town Hall of Cambridge, not far away. There is no pretense of "comity" on the part

GATE.

McKim, Mead & White, Architects.

of this edifice. In fact, seeing that the Gymnasium was already there, the Law School is rather an exhumation of the hatchet than an extension of the olive branch. Perhaps it was his increasing professional success and prestige that emboldened its author to depart from his own excellent precedent of Sever Hall, and to refuse longer to be subdued to what he worked in. One would be sorry to miss the building from the Harvard collection, all the same, for in itself it is one of the most striking attestations of its author's power of design. Probably every sensitive spectator would be better satisfied if the colors of its masonry were transposed so that stress of color should coincide with emphasis of structure, as in most of his other works. But this obvious criticism its author vehemently combatted, maintaining that all that was needed when the weaker color was used by way of emphasis, and the stronger by way of mere interval, was to make the emphatic features larger than in the normal arrangement, and that a "black granite building with white marble trimmings" might nevertheless be an artistic performance, as doubtless it might, though not exactly on that account. It is an admirable example, all the same, perhaps the most interesting building and the one most tempting to a leisurely inspection and the most best repaying such an inspection that Harvard possesses. But the architect's example of nonconformity has been much more influential upon his successors than the example of the more artistic qualities which his building affords. Of its neighbors, Walter Hastings is a negotiable enough example of English Collegiate Gothic in brown brick, conforming to nothing in anything:

GATE OF THE CLASS OF 1877.
McKim, Mead & White, Architects.

> The thing, we know, is neither rich nor rare
> But wonder how the devil it got there.

And, as to Austin's other next neighbor, still the wonder grows. For Langdell Hall is not only ostentatiously irrelevant

to its company, but it is plumped down in the middle of Holmes Field as if to obstruct any future attempt to give form and comeliness to the new settlement, being exactly in the way of any possible avenue or axis. The light limestone of which it is built has nothing its like in material. In design Langdell seems to be meant to sustain the thesis that classic architecture can be effective without the classic attributes of regularity and symmetry and balance which are commonly associated with it, a thesis which the work in fact tends only to bring into a still more obstinate incredibility. In truth, Holmes Field is rather more discouraging to the notion of a Harvard which shall have the dignity that comes from comity and "keeping" than is the Yard itself, to which it is nearly equal in acreage. The Field, indeed, presents a number of tentative and irreconcilable beginnings. Elsewhere, it is true, the outside buildings show more respect for their predecessors. They are mainly examples, in unpretentious red brick and light stone, of the Georgian work which, to be sure, is a poor enough medium for an architect of genius, but in which an architect not of genius, and intent mainly on doing the neighborly thing, and finding himself

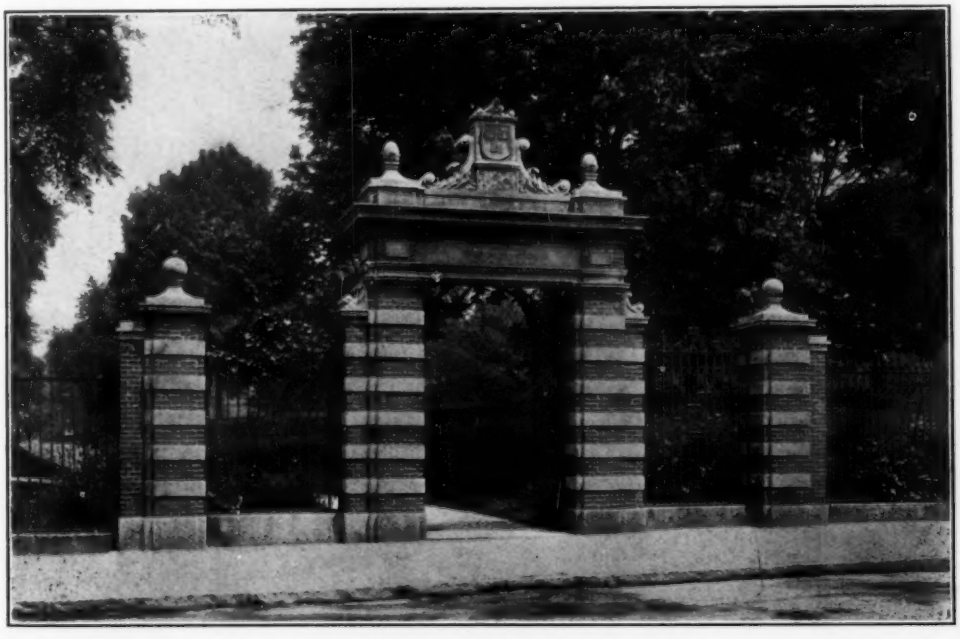
Content to dwell in decencies forever

is at least safe from the perpetration of indecencies. Perkins, more than respectable by its extent is not less than respectable by its treatment, though one may regret that the architect did not hark back to the early tradition of Harvard by emphasizing his floor-lines. Conant, of which the general divisions are sufficiently marked, is clearly enough an imitation of Sever, though without the interest of detail of that work, and although the doubling of the projections, of which, in an exterior view, one altogether fails to perceive the necessity assimilates it to the "double swell

THE JOHNSTON GATE.
McKim, Mead & White, Architects.

fronts" which so largely characterize the domestic building of Boston. Pierce easily attains the praise of common decency and aspires to nothing more. Out in Divinity Avenue, Divinity Hall itself, a building of the rather hopeless date of 1826, while venerable to the mind as being the scene of that famous and epochal address of Emerson's in 1838, is by no means so to the eye. Of its immediate neighbors, there is the Semitic Museum, which, if it were in Boston itself, might be held to denote an establishment for the sale of second hand clothing, kept by a merchant who had been inflamed to emulation by the famous sign of his co-religionist in Denver, "The Rocky Mountain Misfit Boudoir." It is not outwardly noticeable or memorable. On the other hand, the little Divinity Library is a distinct architectural oasis. Since the designer has conformed in material to the old and shabby edifice alongside, it were "a very cynical asperity" to find fault with him for his neat and attractive bit of Gothic. But upon the whole the outside buildings of Harvard rather emphasize than mitigate the regret the buildings of the Yard leave over the absence of any general plan, and the planlessness of the newer buildings outside is of course less excusable than that of the older within, because they are newer, and because their authors and projectors had before them an object-lesson in the disadvantages of nonconformity.

One has purposely left to the last the building of Harvard most architecturally challenging and noteworthy, the Memorial Hall. No other American university has any feature like it. It ought to be the central feature and cynosure of Harvard, instead of an episode in the general building of the University, which one has rather to go out of the way to see. Ar Dr. Johnson's young architectural traveling companion said about his church, it ought to be put "in the way, that the people may not go out of the way." That is evidently impossible, without the rearrangement of the existing buildings, and the forcing of fu-



GATE OF THE CLASS OF 1890.
McKim, Mead & White, Architects.

ture buildings into some organic relation to them, which we have already seen to be so desirable on other accounts. Neither, evidently, can it be attained without a cooperation with the authorities of the University or the municipal authorities of Cambridge. But these desiderata ought not to be unattainable. With them attained, with Memorial established as the central feature, one can readily see how future buildings could be forced to establish themselves result of reducing to something more like order the existing chaos. You would get, by means of this avenue and vista alone, a much more advantageous and impressive view of Memorial itself than you can now get from any point of view.

For Memorial is by no means an architectural failure, by no means falls utterly short of its high calling. It might not be very unfair to pervert to it the saying that "Wagner's music is better than it sounds" by saying that it is better than

EMERSON HALL (1905).

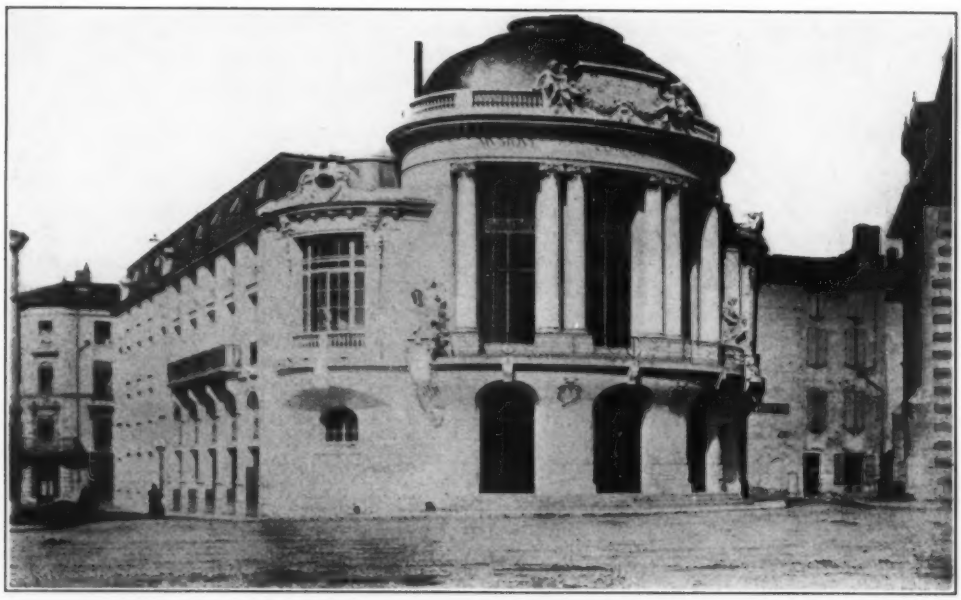
Guy Lowell, Architect.

with reference to the system thus formulated. Imagine Sever, for example, set back to the line of Quincy street, and a vista opened in front of it, through a gate and an avenue which should lead the eye straight from Massachusetts Avenue to the towered transept of Memorial. There you would have at once such an effective vista as now you cannot possibly get anywhere on the grounds of Harvard. And what could be done in this direction could be more or less done in other directions, with the it looks. Not unfair at all if one lays sufficient stress upon the excellence of the conception and does not put too much on the shortcomings of execution. For the scheme of a University centre which should comprise the "Hall" of an English College and the theatre of an English University, and should unite them by an apartment of distinctly and purely monumental import was not only a fine and worthy conception. The notion of fulfilling these several uses by a nave, an apse, and between them a

towering transept, crowned with a purely monumental tower was an admirable "layout." And the execution is not, upon the whole, unworthy of the conception. The Sanders Theatre has indeed, rivals, and successful rivals, for one, Alexander Hall, at Princeton. But as a "Hall" or "Refectory" what has any other American University to pit, in stateliness and impressiveness and appropriateness, against the great Gothic Dining Hall of Harvard. Its dimensions, 150x60x65, would alone make it noteworthy in its kind, though they may be exceeded elsewhere. But it has already, after only a single generation of duration, acquired more of the character of the historical halls of older colleges than perhaps any other like apartment in America.

And as much may be said of the Memorial Hall proper, the great transept which is exclusively memorial and monumental. Fergusson says of the architecture of the Square of St. Mark that no architecture is harder to judge coolly, since, among other things, it is "hallowed, to an Englishman, by the noblest poetry in the world." There will be much disagreement, more now than when Fergusson wrote, from this estimate of Byron's famous apostrophe. But not many Americans would dissent from the proposition that Lowell's "Commemoration Ode" is the "noblest poetry ever written" to expound what America wishes to say. And with Lowell's Commemoration Ode this Memorial Vestibule is inextricably associated. One need not be a Harvard man at all, one need only be an American, and not made of cast iron, to experience in this interior a lifting and thrilling of the patriotic emotions such as no other spot can give him. "That man is little to be envied whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona." And that American, still less, who is not a better American for an hour in the transept of the Harvard Memorial Hall. And here, also, the architecture does not fall below its subject, at least in idea. Fortunately, it is obvious how it might be brought more into equality with its subject in execution. In spite of the ingenious argument to the contrary made by its designer when the Memorial Vestibule was new, that vault in brown ash insists upon striking most sensitive spectators as a makeshift and an imitation. Nobody would think of dispensing with that eighteen-foot black walnut wainscot, framing its precious records. No wonder that the sour old Carlyle, reading the "Harvard Memorial Biographies," and considering his own cynic comments upon the struggle in which its subjects "offered their fresh lives to make it good," while that struggle was in progress should have said, though still grudgingly, "There was more in that affair than perhaps I was aware of." He would have said it less grudgingly, let us hope and partly believe, if he had "paced beside the reverend walls" which hold the record of their achievements and their sacrifices. Could Harvard do anything better or more profitable than to convert the brown ash vault into honest and durable masonry, the plastered walls into material worthy of the literary and patriotic quality of their Latin inscriptions, even though these inscriptions be illegible to the modern Harvard man who has not "elected Latin"? Surely no judicious Harvard man, and no patriotic American would grudge the cost of such a betterment and realization, any more than Wordsworth was willing to "tax the Royal Saint with vain expense" who vaulted King's College Chapel. Upon the whole, and in spite of what abatements may be to be made, the architecture is worthy of it. The architecture has in fact, that "grain of the romance" to which the humdrum and bourgeois Georgian which we have seen to be the normal language of the subordinate buildings of Harvard can never attain. The making permanent of the provisionalities of Memorial Hall, in connection with such a rearrangement as the sight of the actual building of Harvard suggests, would supply Harvard with a centre, a focus and cynosure, from which a great amelioration in its architecture would almost automatically ensue.

Montgomery Schuyler.



A THEATRE IN FERRO-CONCRETE.

Agen, France. Guillaume Tronchet, Architect.

A French Theatre in Ferro-Concrete

The prosperous little town of Agen, in the Department of Lot-et-Garonne, can rightly claim to have added, during the past two years or so, another laurel to its already glorious crown. To most readers it is known as the birthplace of Jasmin, the barber-poet, whose "Blind Girl of Castel-Cullié" was so finely translated by Longfellow. Others have heard that it is celebrated for its prunes; and on going to this charming southern town with the hope of being able to taste them at a reasonable price, find that the few choice ones remaining are, as the French say, "absoluement hors de prix," owing to the fact that the "gourmets" of Paris and London monopolize almost the entire annual crop. However, these travelers soon get over their disappointment, for Agen possesses many other attractions. Its museum contains a very remarkable collection of ancient and modern works of art, including no fewer than four masterpieces by Goya; its narrow streets and arcades have just those picturesque qualities for which we look when visiting the ancient towns of the Midi; whilst the noble Garonne, on whose banks it lies, is an eternal inspirer to both poet and painter. And now, as though these things were not enough to sustain the reputation of a small provincial town, Agen has made another effort by having had built the most up-to-date theatre that is to be found in the whole of France.

At the recent official opening of this new theatre by the President of the Republic, M. Fallières—whose native place is not very far from Agen—must have felt all a southerner's pride in this striking example of the enterprise of the Midi. Even Paris itself does not possess an incombustible, ferro-concrete theatre, nor, I am inclined to think, one more carefully planned or more comfortable. For once "La Ville Lumière" has been outdistanced.

The Agen, or Ducourneau Theatre, as

it is called locally, after the name of the wealthy man who bequeathed to the town the greater part of the money required for its construction, is built on the site of the former municipal playhouse, and its principal façade faces a large square, where at least two other important public buildings already stand —a beautiful old house in brick and stone, formerly the Hôtel de Ville, but now the museum, and the modern Town Hall. Although at no great distance from the newer portion of the town, there are some, I understand, who contend that it would have been better to have abandoned the old quarter and chosen a position nearer the railway station and the principal thoroughfares. To a chance visitor this criticism may appear to be sound. But, in fact, the point is one that cannot be settled without a precise knowledge of local land values and the views of the town authorities, who, quite possibly, were obliged, through financial or other difficulties, to choose the ancient site.

The building, which is in the Louis XVI. style, was planned by a well-known Parisian architect, a native of Lot-et-Garonne, M. Guillaume Tronchet. Formerly a winner of a second Grand-Prix de Rome and now one of the chief architects appointed to watch over the national palaces of France, he is the author of many interesting buildings, including the charming Pré-Catelan Café and Restaurant in the Bois de Boulogne. The builders of the theatre were Messrs. Sainrapt & Brice, one of the oldest firms of engineer contractors in Paris; and the history of their work, which was carried out in less than a year, is as follows:

THE AGEN THEATRE DURING CONSTRUCTION—AT AN EARLY STAGE OF THE WORK.
Guillaume Tronchet, Architect.

The materials employed consisted of 300,000 kilogrammes of Portland cement, 130,000 kilos of steel, 900 cubic metres of sand and gravel, 320 cubic metres of Charentes freestone, 1,200 cu-

bic metres of rough sandstone from the neighborhood of Agen, and 450 cubic metres of concrete for the filling in of the numerous shafts that had to be sunk owing to the nature of the ground. Water was encountered at a depth of 2 m. 50 c.; solid ground at an average depth of 6 metres.

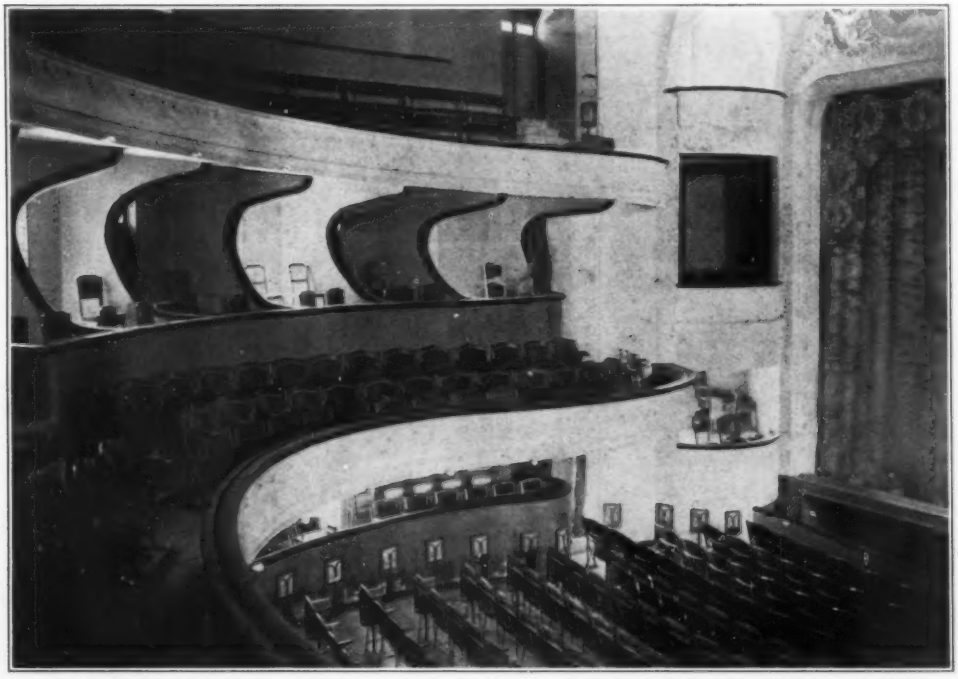
Fifty-four shafts, varying in depth from five to seven metres, were sunk in making the foundations, these "puits" being filled in with concrete and hydraulic lime. On them rest the beams in ferro-concrete that bind together every part of the building.

The lateral façades and part of the back façade are constructed of rough stone and hydraulic mortar, with a facing of "Cimentaline" (a colored sand mortar), an excellent imitation of freestone. The thickness of the walls is fifty centimetres. The corbel-table at the back of the building is in ferro-concrete and has a thickness of twenty-two centimetres. The principal façade is made of Charentes freestone.

The stage walls are in ferro-concrete, 10 to 17 centimetres in thickness. Their width is 15 metres; height, 26 metres—ten below and 16 above the stage. The framework of the stage is in iron.

All the floors of the actors' and actresses' dressing rooms are in ferro-concrete, and are fifteen centimetres thick.

In the auditorium the floors, the corbel-tables of the balconies, the partitions between the boxes, and the interior wall enclosing it are also made of ferro-concrete. The thickness of the wall is 12 centimetres; that of the floors from 15 to 19, with double braces. The framework of the body of the theatre is made of iron.



THE FIRST AND SECOND GALLERIES OF THE AGEN THEATRE.
Guillaume Tronchet, Architect.

The dimensions of the theatre are as follows: height from the ceiling to the floor of the orchestra, 13 metres; length, 47 metres; and breadth, 24 metres.

Work was started on April 11, 1907. The foundation shafts were completed by May 10. Masonry work was begun

on the 20th. On the 15th of September the framework of the stage was erected. That of the auditorium was placed in position on the 15th of November, and by the 24th of December the ceiling was completed. The principal interior decorations were terminated by the end of January, 1908.

The official resistance tests were carried out on March 16, 1908, and gave even better results than had been expected. There was a bending of barely 4/10 of a millimetre at the most heavily loaded parts.

The special features of the theatre are the vestibule, with its six fine marble columns, the "foyer," the commodious cloak rooms and lavatories on each floor, the numerous staircases, and the exterior porches, where the public, when waiting for entrance, can find shelter from rain or sunshine. The shape of the auditorium, which was suggested by M. Gailhard, the former manager of the Paris Opera House, is also to be noted, the seats and galleries being arranged in tiers, as in the ancient Greek and Roman theatres. It is thus possible for everybody to see distinctly. As to the acoustic qualities of the house, they could not be better.

Whereas the old theatre would seat but 772 people, the new one has accommodations for 1,000. The seats, which are most comfortable, are upholstered in a specially manufactured velvet of a color approaching that of autumn leaves. This color has been specially chosen to harmonize with the general interior decoration.

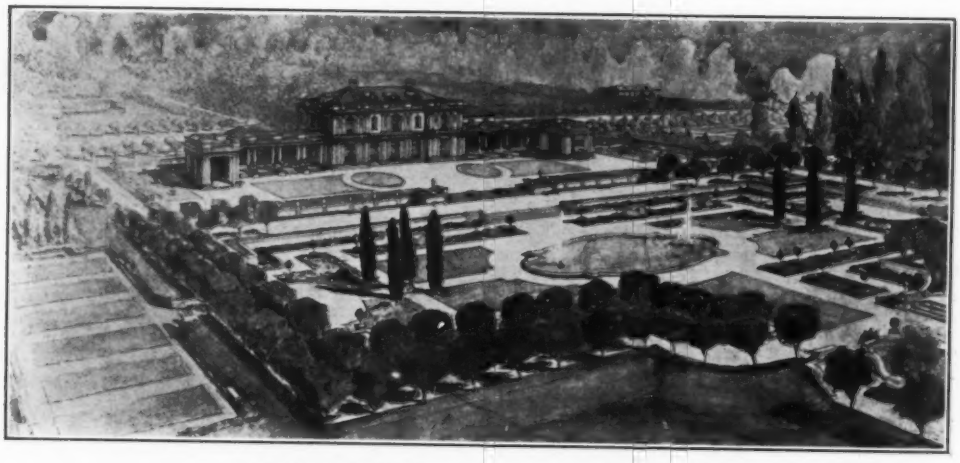
Although the first performance was given at the theatre on April 30 of last year, the building, from the point of view of its ornamentation, is still far from being complete, and I am informed by my "confrère" of "La Petite Gironde," Monsieur A. Lacaze, to whom I am indebted for much valuable information, that it will be several years before the finishing touches have been put to it. A dull gold gilding is to be applied in the auditorium to complete the happy effect of the decorative frieze by M. Barlangue above the curtain.

It is a noteworthy fact that the decoration of the Agen theatre has been entrusted exclusively to artists who are natives of Lot-et-Garonne. Thus M. Barlangue, who is a distinguished exhibitor at the Paris Salon, is of Villeneuve-sur-Lot; M. Bacqué, the author of the cupola fronton, is of Vienna; M. Bourlange, the author of the statue representing "Tragedy" to the right of the façade, is of Villeneuve; whilst M. Lamourdedieu, who was charged with the ornamentation of the two *"loggie"* to right and left of the entrance, is also a Lot-et-Garonnais. The statue to the left, representing "Music," has, by the way, been rejected by the Commission des Beaux-Arts, and will be replaced by one by M. Bacqué.

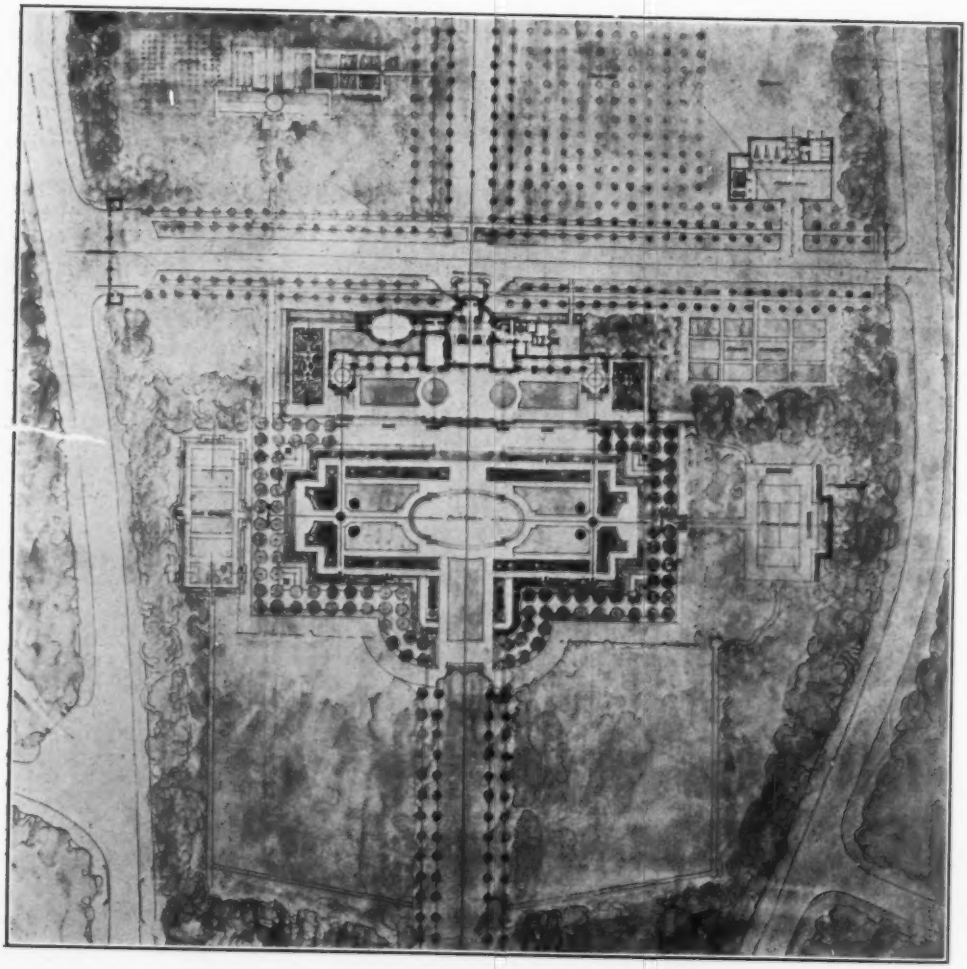
The interior pictorial decoration of the theatre, the cost of which will in this case be borne by the State, has likewise been placed in the hands of artists of the Department of Lot-et-Garonne. M. A. Calbet, who comes from Engayrac, in the Canton of Beauville, some twenty milometres from Agen, has been commissioned to paint the ceiling. His work appeared at this year's Salon and was universally declared to be one of this now well-known Parisian painter's masterpieces. M. Abel Boyé is to paint the ceiling of the "foyer"; whilst MM. Sabathé and Mondineu will provide pictures for the "loggie." Decorative panels by MM. F. David, Didier Tourné, Dulac and Domergue will also be placed in the passages adjoining the first galleries.

As to the cost of this theatre when completed, it will not be far short of 500,000 francs ($100,000). Agen, under the will of the late M. Ducourneau, provides 350,000 francs, and to this the State has added 100,000 francs.

After a very careful inspection of this interesting building, I have but one criticism to make. The heating is at present distinctly defective. The radiators are much too small for so large a building, which, owing to the very nature of the material with which it is constructed, is apt to be somewhat chilly even during the hottest days. This is certainly a defect that should be remedied before the advent of winter. *Frederic Lees.*

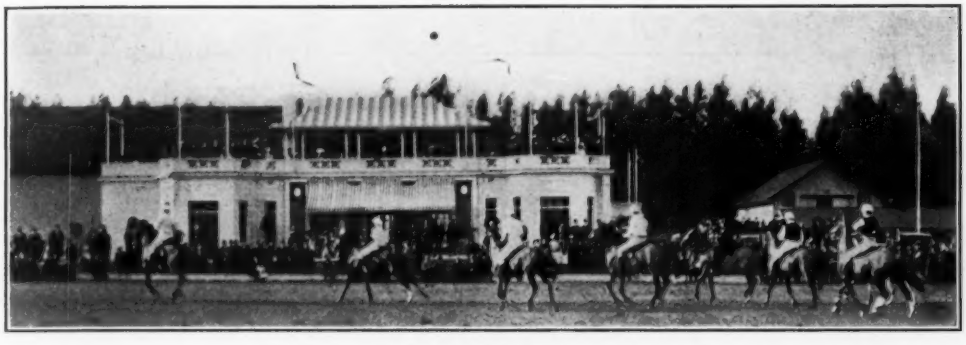


BIRD'SEYE VIEW OF GARDEN AND HOUSE.



PLAN—ESTATE OF GEORGE A. NEWHALL, ESQ.
(In course of construction.)

Burlingame Park, Cal. Lewis P. Hobart, Architect.



POLO PAVILION OF CHAS. M. CLARK, ESQ.

San Mateo, Cal. Lewis P. Hobart, Architect.

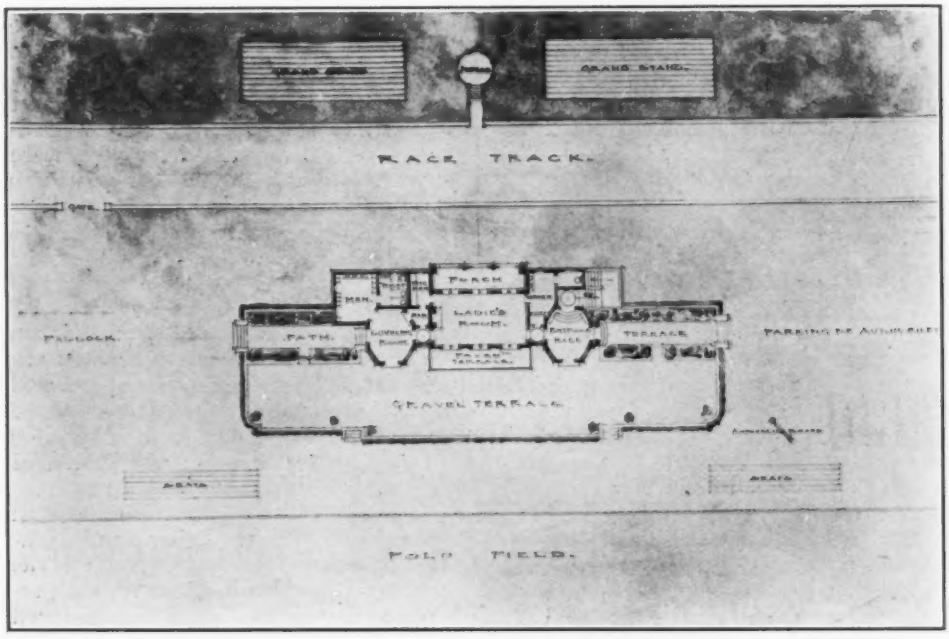
This is on Mr. Clark's private field, and in no connection with the polo field to the east of Mr. Tobin's house. The upper deck overlooks both the polo field and the race track. The ponies are kept to the left of the pavilion and automobiles and equipages to the right.

The Work of Lewis P. Hobart

Events have moved rapidly in San Francisco since the earthquake of three years and a half ago. During that short space of time a city, after being almost destroyed, has been almost reconstructed; and in the process of reconstruction an amount of work has been accomplished in a few months which ordinarily would have been spread over many years. Extraordinary opportunities have been offered to the practicing architects of that city; and extraordinary results have been accomplished, not merely in building, but in design. These opportunities have for the most part been enjoyed by the architects who were established in San Francisco before the earthquake; but in certain instances the large amount of new building, which had to be finished in a short time, has offered newcomers a chance to secure a large practice and to earn a substantial reputation in a short time; and among these newcomers Mr. Lewis P. Hobart is conspicuous both for the brilliance of his success and for the quality of his work. He left behind him many friends and an increasing reputation in New York, and went to San Francisco immediately after the catastrophe; and during the ensuing three years he has obtained and has carried to completion a number of new buildings—extraordinary both for their volume and their variety. In this respect his success has been as quick and as decisive as that of Page Brown, almost a generation ago.

The architecture of San Francisco has been subject on the whole to much the same influences as the architecture of the Eastern States and particularly of New York; and such was inevitably the case because the majority of better Californian designers were men who were not merely trained in the East or in Europe, but were actually born in the older parts of the country, and migrated to California only after they had become comparatively fixed in their architectural thinking. In certain respects, indeed, peculiar conditions and ideas have had their effect upon the appearance of Californian buildings. San Francisco and its neighborhood escaped entirely the ravages of the Romanesque Revival—except in so far the plan and design of Stanford University can be said to have any possible relation to Richardsonian Romanesque. On the other hand, Californian devotion to the Mission style, the effect of which has been very persistent and very serious, has introduced a frivolous version of analogous forms into Californian architecture, but a ver-

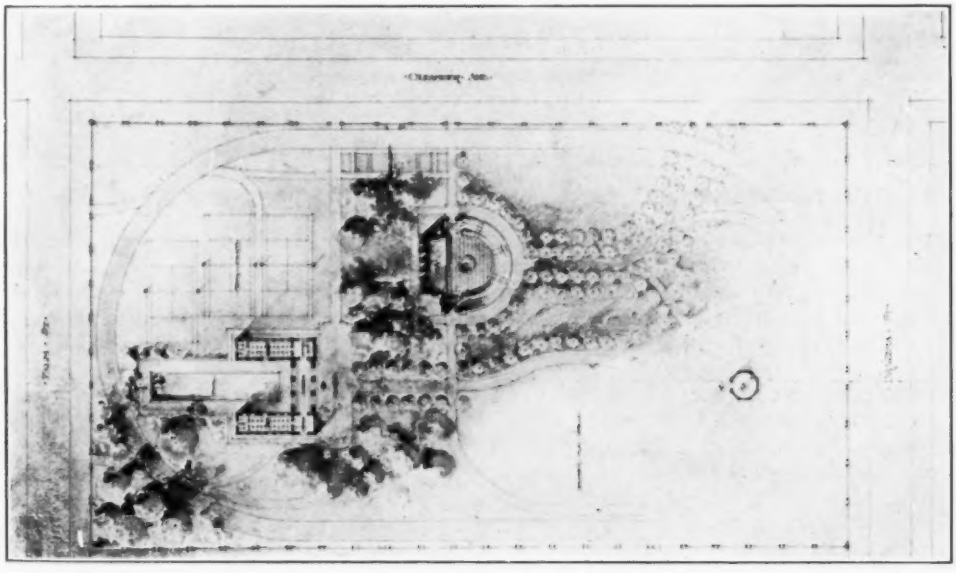
POLO PAVILION OF CHAS. M. CLARK, ESQ.
San Mateo, Cal. Lewis P. Hobart, Architect.



POLO PAVILION OF CHAS. M. CLARK, ESQ.—PLAN.
San Mateo, Cal. Lewis P. Hobart, Architect.

sion whose value and influence has been wholly different. The Californian interest in the Mission style is largely sentimental, and it has not resulted in the development of any local designer, capable of imparting new life to that queer mixture of rudimentary and archaic style. The peculiarly modern architectural movement in San Francisco began with Page Brown just as it began in New York with McKim, Mead & White, and the influence of Page Brown in his locality was similar both in kind and in quality to that of the New York firm. In both cases certain individual gifts counted stronger than the effects of thorough training; and in both cases the triumph was a personal rather than that of a style or a method. But in both cases the personal triumph was associated with a general formative tendency in the direction of Renaissance architecture—which has had ever since a decisive influence upon the architectural habits of the neighborhood.

After the early death of Page Brown the work which he had done was taken up and carried on by architects who adhered as he did to the Renaissance tradition, but who brought to the solution of their architectural problems the results of more patient application and more thorough training. Of course this statement is not true of the large number of frame edifices which have constituted and still constitute the bulk of Californian building. These houses, when they had any architectural merit or pretension at all, were usually designed in a very free and idiomatic manner. But in so far as Californian buildings have been constructed of permanent materials, they have been moulded by the architectural influences similar to those which have prevailed over the rest of the country for the last twenty years. The design of the new group of university buildings at Berkeley has, for instance, been informed by a classic ideal of economy and simplicity, and they are to be considered as the most important architectural enterprise which has yet been undertaken in California. Mr. John Galen Howard has in this respect set precisely the right ex-



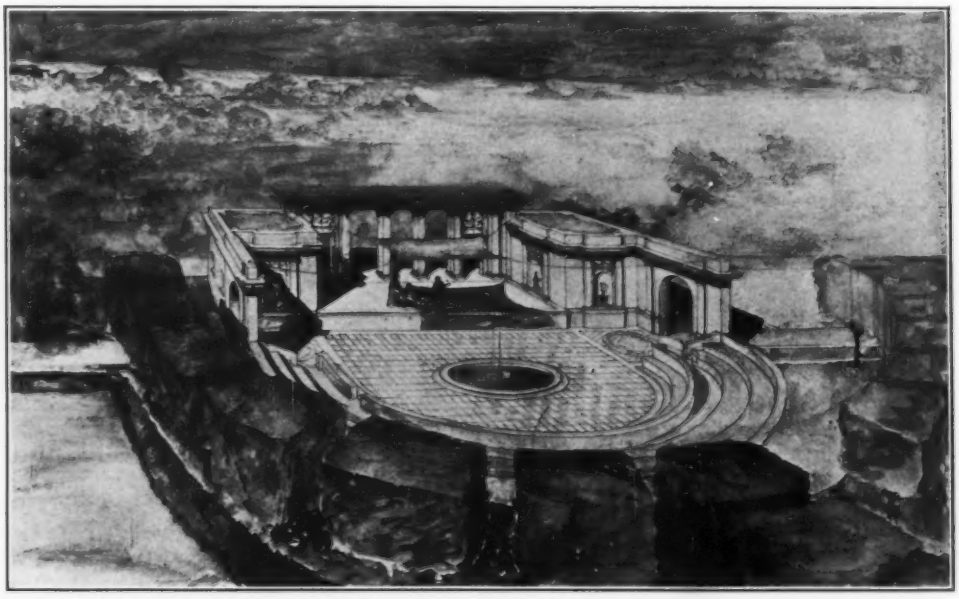
PUBLIC PARK AT BAKERSFIELD, CAL.

This park is a gift to the city by Mr. Truxton Beale, who afterwards also built the theatre as a gift to Bakersfield. This theatre is for concerts, lectures and plays and to promote Mr. Beale's college expansion scheme.

THE BEALE THEATRE, DURING FINAL STAGES OF CONSTRUCTION.

ample, because there can be no doubt that the climate, the atmosphere, the verdure and the landscape of California are all of them particularly adapted to a Latin or a classic type of building.

It is encouraging to remark that Mr. Lewis P. Hobart has given his adherence to the same general tradition. Being, as he is, an architect of French training, it was natural that he should have adopted

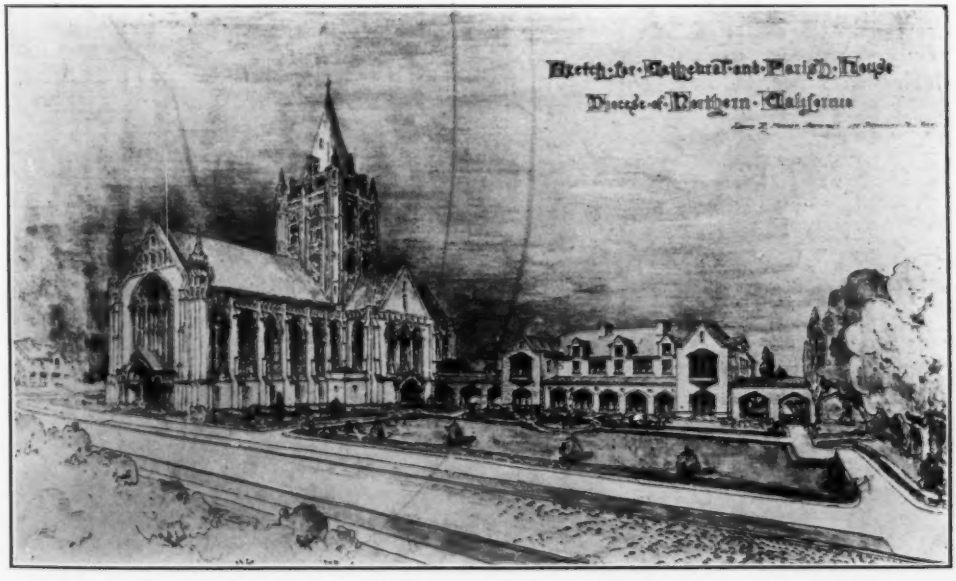


THE OPEN-AIR THEATRE GIVEN TO THE CITY OF BAKERSFIELD, CAL., BY MR. TRUXTON BEALE.

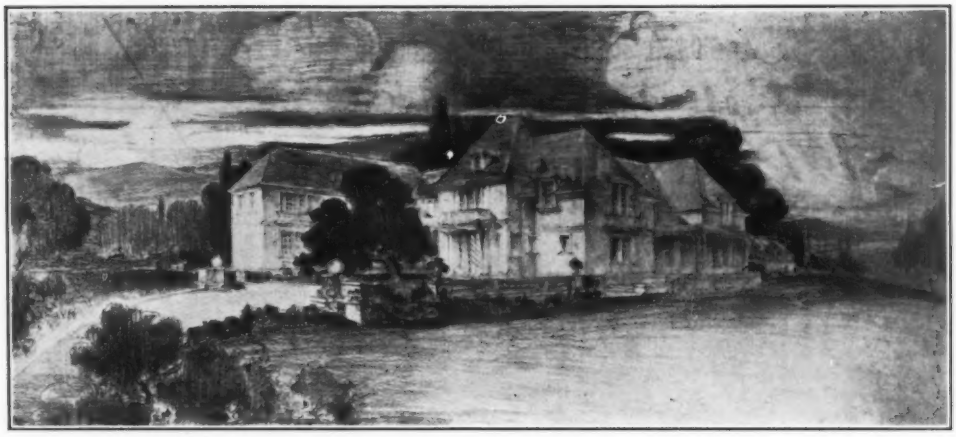
Lewis P. Hobart, Architect.

STUDY FOR A HOUSE AT BURLINGAME, CAL.
Lewis P. Hobart, Architect.

some phase of the Renaissance, but it by no means followed that in his use of these forms, he should have sought an increased simplicity rather than an increasing elaboration of effect. The work of many contemporary American architects of French training is as far as possible from being economical in method and simple in effect. But Mr. Hobart seems to have understood immediately that the clear air, the brilliant light and the simple elements of the



SKETCH FOR CATHEDRAL AND PARISH HOUSE—DIOCESE OF NORTHERN CALIFORNIA.
Lewis P. Hobart, Architect.



HOUSE FOR ANSEL M. EASTON, ESQ.
Easton, Cal. Lewis P. Hobart, Architect.

Californian coast country offered the architect peculiarly appropriate surroundings for a new expression of the essential Greek and Latin architectural tradition and interest.

Of course, modern American commercial buildings do not offer very considerable opportunities for the expression of any kind of an architectural tradition; and inevitably a large proportion of Mr. Hobart's work has consisted of buildings erected in the heart of San Francisco to replace those which had been destroyed during the fire. These edifices range from two to twelve stories in height, and are occupied for all kinds of business purposes. But no matter what their height and purpose, they are stamped with certain common architectural characteristics. The designer has not allowed his interest in "architecture" to interfere with the planning of thoroughly useful and serviceable buildings. They are all of them plain, unpretentious structures with no superfluous ornament and no irrelevant "effects." The utmost care has been taken to secure good light to the tenants of the stores and the of-

LOG CABIN—CALLED PEBBLE BEACH LODGE.
On the famous seventeen-mile shrine at Monterey, Cal.
Lewis P. Hobart, Architect.

fices, and the amount of window space in each of the several buildings has been carefully adapted to the service, which the different floors were designed to perform. Salesrooms intended for display of goods required and received more window space than mere offices. But frankly as the architect accepted conditions of that kind, and careful as he was to avoid architectural superfluities and irrelevancies, he has nevertheless managed to keep his façades both substantial and interesting in appearance. The piers are always solid enough and the reveals deep enough to give the buildings a certain dignity. The horizontal divisions of the façade are both well distributed and well tied together. The little ornament used is of the right kind and is applied in the right place. The lack of pretension in these buildings never becomes equivalent either to commonplaceness or insignificance.

It would be too much to say that these buildings rank in design with the very best structures of the kind which have been erected in the country. The number of really distinguished American business buildings is exceedingly small. Façades such as those of Mr. Hobart belong to the larger, but still by no means overpopulated class, of thoroughly competent, serviceable and presentable commercial architecture, which is designed to satisfy every reasonable practical demand without violating certain fundamental aesthetic values. They are the expression of well-informed and well-trained common sense, as applied to the problem of modern commercial design, and they are for that reason peculiarly well adapted to imitation. The old San Francisco was not very well provided with good commercial architecture. Apart from a few edifices which dated back to the early fifties and were designed by foreigners, and a few modern office buildings designed by Page Brown, Burnham and others, the mass of her stores, loft and office buildings were peculiarly bad—bad, too, not merely because they were formless and vulgar, but because they were perverse. The average business building erected since the earthquake is an improvement upon its average predecessor, but it still frequently betrays indications of aberration, indifference or mere vulgarity. But buildings such as Mr. Hobart's should help to found a better tradition. Their merits can appeal to everyone who is capable of architectural discrimination, and who is not betrayed by false ideas as to what an office building or store should look like. Such a building should not be palatial and pretentious, but neither should it be mean and ugly, and Mr. Hobart has traveled the virtuous middle path. His commercial buildings are candidly commercial, but the necessarily plain and monotonous elements are strongly treated and thoroughly composed.

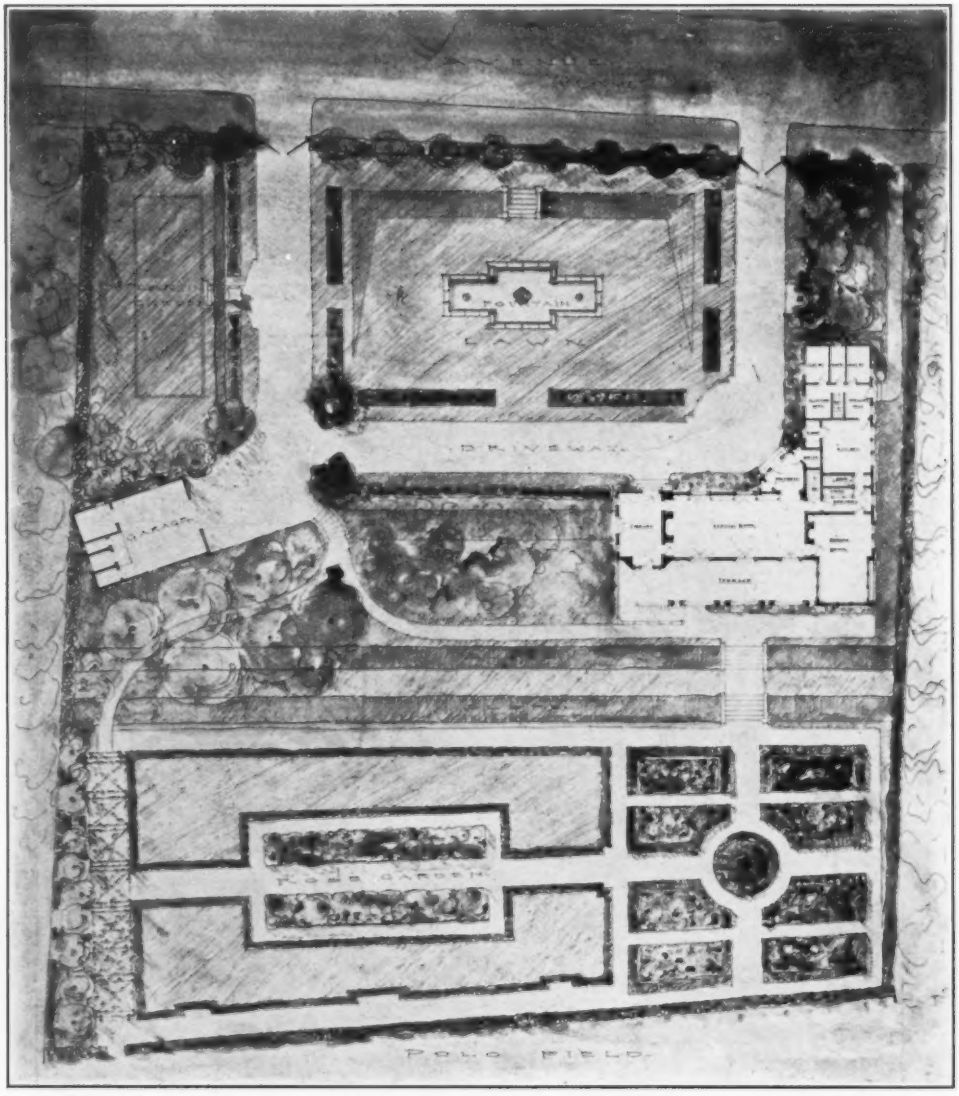
Mr. Hobart's work, however, is far from being confined to San Francisco. There are in the neighborhood of that city several beautifully situated suburbs, which are, indeed, more than suburbs, because they are inhabited by well-to-do people who own comparatively large estates. Burlingame, for instance, is a combination of Tuxedo and Roslyn on Long Island: and the greater number of Mr. Hobart's country dwellings have been situated in that place or its vicinity. As will be seen from the illustrations some of these houses are comparatively modest and some of them are of very considerable dimensions; but in every instance they present most interesting opportunities for landscape design. In the past that aspect of domestic architecture has been very much neglected. Californians have been slow to understand that their climate and their country side offered, more than any other part of the United States, a peculiar opportunity for formal landscape design. In the North and in the East, the cold, the snow and the comparatively few evergreen trees make a formal landscape treatment partly meaningless and useless during seven months of the year; but in California, a man may live in and enjoy his out-door rooms throughout the whole twelve months, and the planting around his house can be arranged as in Italy, so that it will never lose its propriety and its softening and confirming effect in relation to the architecture. The illustra-

VIEW FROM THE SOUTH—HOUSE FOR MRS. W. H. CROCKER.

Burlingame, Cal. Lewis P. Hobart, Architect.

VIEW FROM THE EAST—HOUSE FOR MRS. W. H. CROCKER.

Burlingame, Cal. Lewis P. Hobart, Architect.



HOUSE FOR RICHARD M. TOBIN, ESQ.
El Cerrito Park, San Mateo, Cal. Lewis P. Hobart, Architect.

tions show that Mr. Hobart has been fully alive to the advantages possessed by a landscape architect in California, and that a country house means to him a house which is not only designed to fit the site, but for which the site is prepared by a careful scheme of grading, planting and formal definition.

Mr. Hobart's most interesting opportunity in landscape architecture and his most successful single achievement has consisted, however, not of a country house but of an open-air theatre. The dry summers of California and the mild winters make that state quite as an appropriate place for open-air performances as was Greece, and Californians themselves have been quick to recognize

View from the north.

View from the south.

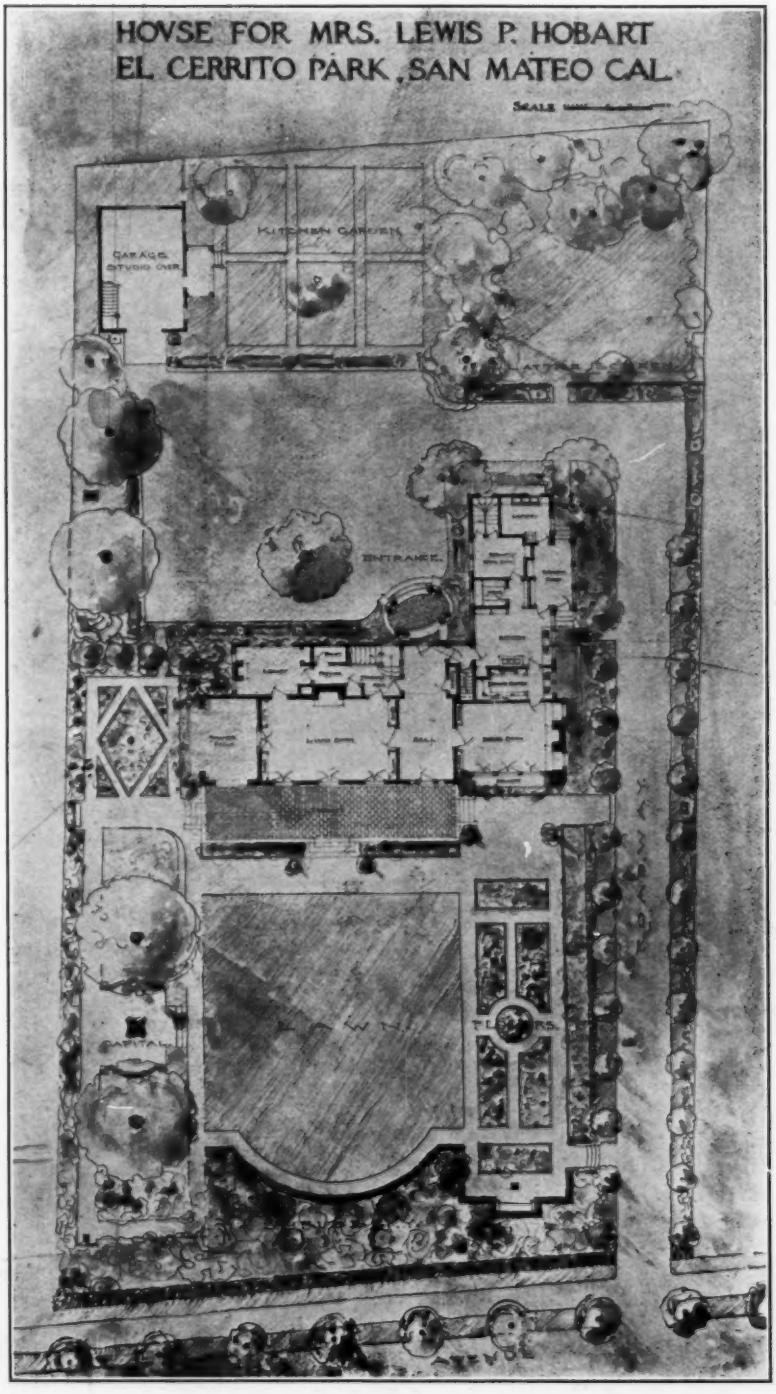
HOUSE FOR RICHARD M. TOBIN, ESQ.

El Cerrito Park, San Mateo, Cal. Lewis P. Hobart, Architect.

View of terrace from northeast.

View looking north towards the dining room.

El Cerrito Park, San Mateo, Cal. HOUSE FOR RICHARD M. TOBIN, ESQ. Lewis P. Hobart, Architect.



PLAN OF THE HOUSE AND LAYOUT OF THE GROUNDS.
Lewis P. Hobart, Architect.

HOUSE FOR MRS. LEWIS P. HOBART—GENERAL VIEW FROM THE SOUTH.

El Cerrito Park, San Mateo, Cal. Roof green, blinds green, general color cream, trim gray. Lewis P. Hobart, Architect.

The garden looking southwest.

El Cerrito Park, San Mateo, Cal

View looking west, showing terrace and dining room balcony.

HOUSE FOR MRS. LEWIS P. HOBART.

Lewis P. Hobart, Architect.

this fact. One open-air theatre has already been built at Berkeley in connection with the University, and now a private citizen, Mr. Truxton Beale, has erected another somewhat further inland at Bakersfield. The Beale theatre is much more modest in size than its predecessor at Berkeley and is not intended to accommodate large crowds or to be used for public functions. It is intended primarily for the entertainment of the owner and his guests, and it would be hard to imagine a gayer and more beautiful setting for all sorts of masques and pageants. The architectural problem it presents differs from that of the majority of such theatres, because it is not built into the side of a hill, and because it is not intended to accommodate many spectators. The rows of seats do not, consequently, rise much above the level of the stage, and the theatre does not form its own enclosure. The architect proposes to obtain this enclosure by heavy hedges, formally trimmed so as to parallel the concentric lines of the auditorium. The photograph which is reproduced herewith entirely fails, consequently, to do justice to the intention of the architect. The design of the theatre is absolutely dependent for its effect upon the planting, and until this planting is in position and has obtained its necessary growth, it would not be fair to attempt any definite characterization or criticism of the design as a whole. But there can be no doubt that an architect who is able to bestow so much charm and so much style upon a purely formal classic composition is destined to go far, and has found in California the best possible field for the exercise of his talents. Mr. Hobart is one of the few American architects who is capable of imparting to a classic structure pliancy, grace and beauty, and it is to be hoped that other opportunities to display so rare a gift will not be denied him.

Graceful and gay, also, but in a very different way is the pavilion in the private polo grounds of Mr. Charles M. Clark at San Mateo. A structure of this kind intended merely for occasional use during a game of polo, belongs particularly to the class of pleasure houses, and a blundering architect in his desire to make it amusing might well have been betrayed into planning a frivolous building. But just as Mr. Hobart managed to prevent the purely abstract and formal design of his theatre from becoming either cold, over-refined or solemn, so he has succeeded in preventing this little pleasure-house from becoming trivial. Entertaining and cheerful as it is in its atmosphere, it possesses none the less the self-possession and the firm presence which are the architectural counterpart of thoroughly good manners.

The illustrations include photographs of three private dwellings and sketches of several others. Of the former the largest and most ambitious is the house of Mrs. William H. Crocker at Burlingame, but inasmuch as it is not entirely completed, and the photographs fail to show the treatment of the house in relation to the grounds, it is not possible to offer any detailed comment upon it. But in this as in other cases the design is both dignified and simple, and the architect has succeeded in keeping well in hand the numerous elements of a very elaborate composition. Of the other two houses, one of them belongs to Mr. Hobart himself, and the client is to be congratulated upon his architect. There are, perhaps, a couple of dozen houses in this country which unite great charm with the distinction and style which comes only from a thoroughly mastered design, and Mr. Hobart's house deserves to rank in this class. It is, of course, only a wooden building, and wooden buildings necessarily lack the deeper and more substantial architectural qualities. They cannot amount to very much more than a somewhat permanent sketch or model of what an architect would like to do. But it so happens that the majority of the most successful American dwellings are wood, and it seems to have been difficult for a good many American designers to transfer to more permanent materials the more gracious and sweeter qualities, characteristic of their less substantial buildings. However that may be, a comely wooden house is a real joy, even if it is not a joy for a very long time,

and the name of Mr. Hobart must be inscribed among those not very numerous architects capable of designing houses which may be an exhilarating sight to a sympathetic observer.

The writer must admit that the house of Mr. Richard M. Tobin is less to his taste. It has the charm, which Mr. Hobart is able to impart to almost everything he does, and both the lay-out and the design give evidences of careful and conscientious study. But it is lacking in the simplicity and propriety characteristic of his other work. Too many incidents happen in the design, and yet the effect is not picturesque. It looks like the attempt to design an English house by an architect whose talent does not lie in that direction, and who in order to Anglicize his design is obliged to adopt too many expedients. While these expedients are all intelligently conceived and carried out, they should not be confused with the real thing. It should be added that in California any architect, whose training and habits of thought in reference to his work are English, would be misfitted. If there is any section of this country, the prosperity of whose architectural future depends upon the adoption of the Latin rather than the English architectural tradition, that section is California, and it is partly because the bulk of Mr. Hobart's work testifies to the truth of this assertion that it is worthy of cordial approval.

VIEW ON MARKET STREET, SAN FRANCISCO—COMMERCIAL BUILDING IN CENTER.

COMMERCIAL BUILDING.

Market St., near Fourth, San Francisco. Lewis P. Hobart, Architect.

This building is owned by the California Academy of Sciences, and leased for offices. Although situated on an inside lot with office space covering one-third of an acre, it has exceptional lighting facilities. On account of its frontages on two streets and twenty-five-foot courts on each side, even the least advantageously situated offices are particularly well lighted. The old building on this site was the first reinforced concrete building erected in America. Built in 1884, it successfully withstood the earthquake and fire of three years ago, and was removed only because the new plans necessitated it. The new building has a steel frame and reinforced concrete side walls and floors.

BUILDING FOR WHITE INVESTMENT COMPANY.
California and Battery Streets, San Francisco.
Lewis P. Hobart, Architect.

POSTAL TELEGRAPH BUILDING.
Market and Battery Sts., San Francisco. Lewis P. Hobart, Architect.

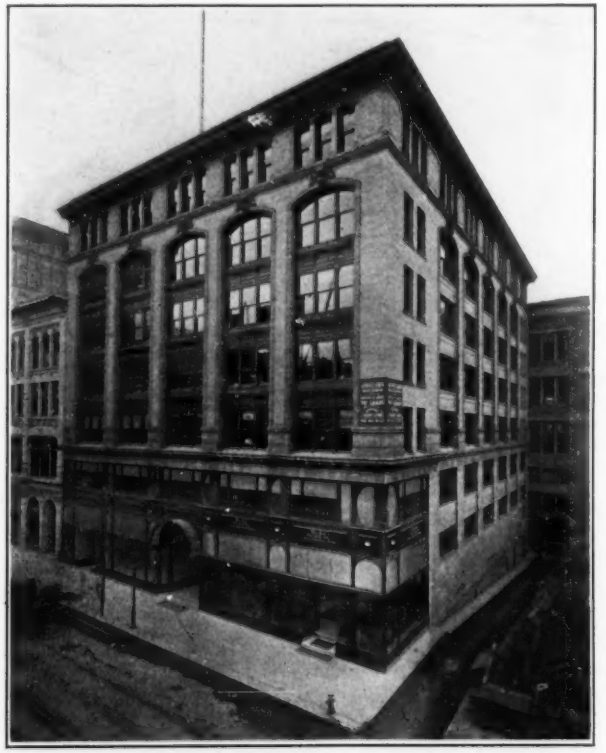
BUILDING FOR THE WHITE INVESTMENT COMPANY.
Battery and Sacramento Sts., San Francisco. Lewis P. Hobart, Architect.

COSMOPOLITAN BUILDING.
San Francisco. Lewis P. Hobart, Architect.
This building is occupied by three wholesale dry goods houses. The fronts are of stucco on brick.

UNION SQUARE BUILDING.

San Francisco. Lewis P. Hobart, Architect.

Construction reinforced concrete throughout; ornament of terra cotta. It is intended to later raise the building to eight stories. The present cornice is, therefore, movable and of metal, and to be replaced by one of more substantial material to crown the top. The building is used exclusively by doctors and dentists. The offices are fitted with all the conveniences required by those professions: hot and cold water, electricity, compressed air, cuspidor wastes with floor attachments, and the features usually found in office buildings.



JEWELERS' BUILDING.

Post St., San Francisco. Lewis P. Hobart, Architect.

After the fire the use of this building was changed, necessitating changes in the walls and arrangement of interior. Some columns and beams were damaged by the fire, but the steelwork was otherwise intact and was used in the new building. The walls and floor slabs are entirely new. The fronts are of brick and terra cotta; the cornice of metal.

Old Wine in New Bottles

A Contrast of Environment in the Art of Building

The opinion is common in regard to modern architecture that, because of its polyglot mixture of past styles, it has no character of its own. Wearing, as it does, a Renaissance dress in one building, a mediæval one in the next and a Greco-Roman perhaps in the third, modern work lacks, of course, the homogeneity and distinction of the great styles. However, it is a great mistake to conclude that no elements of independent style may be found, though it is perfectly true that we are very dependent upon the past, imitating her most frankly.

Freedom of expression is impaired on account of this dependence, very much in the same way as it would be more difficult to express one's thoughts in the dead languages than in the living. Such deliverances would be both constrained and little understood; in fact, would not reach the majority at all. Architecture is to-day in somewhat this position. It has its new thought to express, but no complete or universal language through which this may be conveyed.

The study of architecture, pursued analytically, will convince anyone that the distinctive character of the building art of to-day or of any past age is due not so much to the deliberative work of academic schools as to the manner of life and trend of thought of the time. The schools refine the styles and set standards, but are themselves shaped by the larger forces of progress. Therefore, for a right understanding of the characteristics and tendencies of present-day architecture, a thorough appreciation should be accorded to the fact that this art is radically influenced by, and, in fact, is a direct exponent of contemporaneous society. In the same way an intelligent dissection of architectural motives reveals what is uppermost in man's minds. This is true to-day as well as formerly, though in this age it is rather the pursuit of wealth than of ideals that leaves the deeper mark. There is a broad gulf between the past and the present, in respect to environment, and, correspondingly, in the spirit and manner of design.

In a modern office building we may find the same mouldings and other detail which were originated by the Romans, or as modified by the sixteenth-century Italians; but how vastly removed from any prototype is the impression conveyed by the skyscraper! The new structural lines are so unsuggestive in themselves of the sort of form which is at once original, consistent and beautiful, that we have no positive style to keep pace with the strides of engineering, and so fall back on Palladio, Vignola or the ancients, or make fitful and ill-sustained attempts at individualism, as in the restless license of *l'art nouveau*.

In our cities we thus have bits, torn pages, as it were, from the life of Rome, of Tuscany, of mediæval France, of all times and places, for the matter of that, where art once was great. But always is it reminiscent and fragmentary, or, perhaps it might be better said, reincarnate. Proportions in detail must be varied some; in the large they must deviate greatly. Planning and, therefore, massing and composition can seldom follow the old structures and reproduce their total impressions. Occasionally the façades of famous little edifices may be copied almost literally, minus the old workmanship. New York has several such to show. But except for this, and it is a rather questionable proceeding, what is attempted is usually to carry the harmony, of whatever style is used, throughout a design without violation of its principle, but with a certain new expression struggling to modify what has become meaningless in the old form. The phrases are old, the thought behind them, the meaning of our buildings is new, for our life is new.

Architecture is working upon lines very different from those of a hundred years ago, and the contrast is still more marked if we go back three or four centuries more to the last distinctly great architectural period—that of the Renaissance. Our present architecture, or the largest part of it, has to be classed as revised classic or Renaissance *in extensio*, whether of Italian, French or English extraction. In details, the change since then is not very considerable, if we except some quite recent manifestations of individualism — the "new movement." This has chiefly concerned itself with decoration, but to an extent it has spread to domestic and minor architecture, and has gained some headway in Germany, England, France and our Middle West. Yet even in the great bulk of building production, in which, as we say, old detail and traditional form are reiterated, we have only to look beneath the surface of moulding or isolated features, beyond the grammar and rhetoric to the thought expressed, to find new methods of construction and novel systems of proportion; in short, an art of very different expression from that of Bramante or Sansovino. And yet much that is best in the work of to-day occurs in bits that frankly recall the beautiful forms created by them or their successors.

Imagine yourself, by some magic, walking the sunny streets of Florence during the reign of Lorenzo il Magnificio. A city not larger than many a second-rate town of our own land, yet how resplendent in beauty, how free from the vulgar and aggressive ugliness that flaunts itself when, among the mass of people, the sense of delight in the refinements of form and color is deadened. You may have reason to complain of the policing of this Tuscan city if you are not prepared to defend your purse with a quick blade. Turmoil you will find a-plenty; dark deeds of unchecked blood thirst you may see, but much laughter as well and a surprising joyousness in life and in the fair things of the earth, and, withal, in every object touched by art, the power of the hand in measure with the craving of the eye. A time of contrast between refinement and coarseness, of ignorance and learning, a time of active rather than reflective life. And, as a product or accompaniment of this state of things, we find an almost universal understanding of the truth that there is wonderful beauty in nature and in life; and this, coupled with facility of expressing such in virulent form and color.

The streets, the halls of the palazzi and the gardens are aglow with the many colors of richly clad men and women. One morning all is uproar. Hoarse alarms and banners flung to air. A sea of grim faces, eyes flashing hate or scorn, clothes blood-stained and dusty, and everywhere the hard glint of steel. And next day all is gayety and flowers. Plumed casques and embroidered trappings that sweep the ground greet the eye, and, where fountains splash in shaded gardens, poets lisp their songs while eyes taunt love or mirth. A time, truly, when blood ran warm and when every artist's eye was stored with pictures of pulsing life and of the splendid creations in form and color all about him. How faithfully does every canvas, every stroke of chisel, every storied wall reflect this life!

The simple methods of straightforward construction which were in use lent themselves readily to good composition and proportion, and the materials, chiefly brick and stone, and, for the rest, wood, stucco and ceramics, could not fail to be plastic to minds as sensitively keyed. Every object, however ordinary, assumed under such hands some artistic worth, and in as natural a manner as to-day the reverse is true. The buildings of this Italy attained, with the same spontaneity as did those of Greece, the architectural virtues of dignity, simplicity, delicacy and strength, and, withal, a poetic charm and warmth which the Greek ideal did not know and which also can be but faintly imitated. Such is the old wine, whose aroma and bouquet are so precious that none should blame if we cherish what we can of its priceless inheritance, even though we must blend with it coarser vintages.

Strong is the contrast between the en-

vironment which produced the Renaissance and the temperament, or the lack of it, and the surroundings amidst which art exists to-day and against which it has too often had to struggle. No wonder that the results are much at variance.

Turn from the sixteenth-century Italy to an American city of the twentieth. It is a change from an air redolent of art to one surcharged with business and science, and, as is to be expected, art reflects the altered condition. The poet has yielded place to the scientist, with his microscope and his formula; the devil-may-care warrior to the more prosaic, though in a way not less daring, market manipulator, clad in sober tweeds instead of silks and mail; the deft artisan to the mechanic, tending one of a thousand levers in a machine shop. All this has worked to our greater enlightenment in many ways, but scarcely in the ways of art. We may not like to admit it, but it is certainly true that the betterment of laws, the growth of science and of the luxuries of physical comfort are inimical, rather than helpful, to the finest manifestations of art. In these developments of civilization our minds have become more scientific, practical and commercial. It is not necessarily that art may not be compatible with police courts, department stores and dining-cars, but that the production of such things, each admirable in its way, has seemed to be inseparable from a contagion of commercialism which overshadows all other realities and invigorating forces of life, of which art is one. The freer forms of government which became established, gradually in some countries and more violently in others, fostered independent thought and action, gave life to competitive trade and, in spreading education, encouraged scientific research which, when taken hold of by the multitude and applied to the practical affairs of life, set the world going upon a course of mechanical invention and established the supremacy of commercialism. So it was that the nineteenth century, following the social upheavels of the eighteenth, was fruitful of a progress in mechanics and engineering that led us in a few strides farther in these matters than the world had moved in the thousand or two thousand years preceding. The application of the machine to the advancement of business kept steady pace. Finally, to control trade and the fruits of science becomes the master passion, and the leaders in this ingenious pursuit now sit in the seats of the mighty, for the power is theirs.

The beneficial features of intellectual liberation need no pointing out. But what interests us here about it is that, in the sphere of ideas and ideals we have gone in point of fact from one tyranny to another. The autocrat and the priest have been supplanted by the philistine and the plutocrat. The former were usually better judges of art. We do not wish to say that art needs a background of armor and tapestries necessarily, or can thrive only in the atmosphere of the picturesque. Her springs are in deeper ground, for realities must be the basis of all art work. From the past we should expect a glamour only, a spark of poetry, perhaps; the substance of reality must be drawn from the present hour. Every age has its own poetry, its own dreams, material, in short, from which art may be created. Not equally, however, at all times, for, while in certain periods of development the predominating tendencies of thought and the background of activities and events are favorable to expressions in terms of art, in others the dominating forces obscure, corrupt or neglect it. Money-getting—never unpopular to be sure—has now become the great game, as once were war and romance. The majority struggle for money from necessity, and the rest for a larger motor car or just for excitement and for the greater power. In any case, the acquiring of money engrosses the time and the energies of men and holds them pretty thoroughly in the grip of mechanical routine. The dollar, or, rather, the power of unthinkable millions of dollars, is the enthroned ideal.

To picture or to record the struggle, the hopes, the desires and passions of

men is the chief business of art. But when these things become much obscured by the dullness of prosaic lives, and are centered in the unlovely whirr of machinery, art loses, if not its vitality, at least in facility of expression.

To be sure, conditions are the reverse of detrimental in certain respects. There is an advantage in the independence enjoyed by the artist in common with the rest of mankind. There is no restraint upon development, no bar to individual expression, except the frequently important ones of opportunity and audience.

It is a matter of course that our buildings should reflect these dominating motives of modern life. Yet, naturally, an attitude of revolt against some of them we may expect to find. Art has a place in this age, but as a by-product with such possibilities and scope as it can barter for itself with many concessions to the commercial spirit. Ostentation and vulgarity seek expression with great persistence and frequent success, though, be it said thankfully, crudeness of taste is a diminishing quantity, and there is much evidence of a preference for the least mechanical product, a growing appreciation of the invariable refinement that genuinely good work possesses. Cultivation has at all times had its struggle with barbarism. Destructive ignorance has by no means the opportunities for violence it had in more disorderly times, but it has remained for this age to produce imitation and cheaply manufactured "art."

In architectural matters, much compromise between actual construction and outward appearance, much disguising of mechanical reality, necessarily have resulted from systems of construction in which commercial economy and mechanical engineering are superlatively developed. This separation of design motive from structural motive is unfortunate and brings confusion and pretense in place of consistent evolution of style. Yet it is quite unavoidable under such radically simplified engineering economics as require the same elementary constructive system and framework for a factory as, we will say, for an hotel which is expected to present an appearance of grandeur not inferior to a palace of the Cæsars.

An opera house, for instance, is to be built: a project in which the utilitarian probably plays as small a part as in any we could mention. If the allowance for cost is as it should be there are no restrictive conditions to hamper the architect in designing the façades and decorating the interior. But the constructive system of the building will be, as in a purely commercial building, a product of engineering economics containing no suggestion of an artistic organism. Thus it follows that the architecture becomes a screen having little relation to the actual frame. We are shown that which is apparently a Renaissance building, massively built of stone, but in reality its form is a steel cage, filled with a vast amount of machinery.

A feature of modern civilization, apart from its commercialism, is the increasing complexity of life and the rapidity of living. Consequently, there is a multiplicity of requirements for the fitting out of the stopping places of a restless, much refined in luxury, often vulgar, money-spending, fad-ridden, though clear-headed, race. But, life being many-sided and running to specialty, it follows that products of the imagination and of the pictorial and the plastic faculties, such, at any rate, as chime in with the temper of the day, are in demand, and to be acceptable must be executed with masterful finesse. Imaginative work, united with technique in rendering, will usually find some appreciative eyes and ears—of a small coterie, however. Artistic superrefinement is thus to be found, dimly perceiving here and there, through this virulence of commercial life, with its superficiality, its pretentiousness, its coarseness. Specialization rules in every branch of business, science or art, and complications beyond measure have ensued in construction and design to meet a highly developed demand for bodily comfort and the saving of time; yet also, though less urgently, to satisfy the appetite of a few for scholarly, cleverly expressed emanations of artistic brains. It

matters comparatively little how impermanent or capricious the work, so that it satisfies the fancy of the moment. It is true, of course, that supreme talent always finds, eventually, at least, its acknowledgment. But we are speaking now not so much of the inspired among the creators and the appreciators, who are few in number or in power to guide events, but of the well-organized many who are in actual control. It is, of course, particularly to architecture that this applies, though it is only relatively that the other arts differ in the force exerted by the same environment.

Such are the forces clearly at work in the production of that very modern thing—the "skyscraper," and, in a lesser degree, of all our buildings, even to our homes. The radically new construction, novel requirements and fresh lines of thought present new problems for architectural solution and some opportunities for original departure from well-worn formulas. While there is thus much to keep alive the designing faculty, yet it is obvious that modern contributions to constructive development are barren of inspiring concurrent originality in the detail of external and therefore visible form. This is due primarily to the lack of organic relation between the two which is inevitable, inasmuch as the constructive actuality must be much disguised unless all grace and beauty, all delight in form, are to be abandoned. In other words, the make-believe, the veneered character which is so constantly in evidence in present-day architecture, is due rather to the conditions forced upon her than to any such deplorable lack of power and temperament as might be superficially inferred from the absence of originality, apart from construction, that she seems possessed of. There is compensation, however, in the fact that in the storehouse of tradition there is so much beautiful material. Sometimes this is copied inappropriately and with coldness, but at others used with feeling and understanding, and so modified as to be brought into harmony with new lines of thought and conditions of living.

Individualism, properly restrained and founded on culture, is the best sign of life, but we should be content to see a gradual advance toward a new style rather than to take up with revolutionary methods, environing conditions remaining such as they are. The earnest efforts of certain independents are encouraging evidences that the lethargy of blind formalism is not greatly to be feared. Yet the futility of too radical a determination not to be bound by any rules of traditional form is written in their bizarre creations. Even with the constructive freedom that is permitted and even demanded by such a new material as reinforced concrete, we would be lost were we to turn our backs too unceremoniously upon our inheritance of design.

Taking the situation all in all, however, we are held down pretty closely to traditional motives for each individual form with which to compose our designs. We must be sure to have some insight into their old meanings and a sense of fitness to successfully modify and combine them as may be best to blend with new conditions and surroundings. To do this sort of thing well is to accomplish a good deal. It is far less imitative than the superficial observer may think.

We need not be satisfied with an empty echo; yet, since we must still repeat the fine sayings of the old Italian masters—Bramante, Sansovino, Palladio and so many more, and of Jean Goujon, Philibert de l'Orme and the rest of France—let us not be in too much haste to lose the substance and the real flavor of their fancies. Our work would for the most part be barren were it not for this wine of Tuscany and of the valleys of the Seine and the Loire.

H. Toler Booraem.

NOTES & COMMENTS

REINFORCED CONCRETE AND TRADITION

Examples are not wanting of the use of concrete construction in the less serious fields of utilitarian buildings on the one hand and in the freer types of American country residences on the other. This form of construction obtained whatever vogue it has acquired from purely utilitarian motives, hence it is still most frequently found in mill, factory and warehouse work in which its economics and fireproofing qualities are most appreciated. From this field of the purely useful and strictly commercial it has begun to work its way into the construction of some of those suburban and country houses in which the paramount issue was not the lowest possible first cost. In this domain it has begun to interest the architect as a problem in design, and his solutions, while still rudimentary, show the beginnings of a development of much promise for American domestic architecture.

In monumental work, both in this country and abroad, it seems difficult for architects to accept concrete in any other sense than the Roman. Like them we and the Europeans continue to appreciate the structural advantages of concrete, and we have gone the Romans one better in adopting concrete to our needs by combining its great compressive strength with the high tensile resistance of steel, but we have hardly departed from their idea that concrete, though valuable in the structure, is unworthy of serious expression in the design of a monumental building. A case in point is the concrete theatre of Agen in France, which appears in this number. Here we have a work of architecture in the making of which some of the best French architectural and decorative talent was engaged. Yet even this talent has been reluctant to accept concrete as a worthy subject for a monumental design as witness the exterior view which appears on page 270. The interior, on the other hand, in which the architect has allowed himself more freedom is more frank in its gently flowing curves and gives some evidence of the use of a plastic material. That the material should have been denied exterior expression must be regretted, for judging by the interior there seems no reason why its architect need have entertained any fear of hurting his reputation by departing from the Roman academic precedent taught in the Paris Ecole des Beaux Arts of which he is a distinguished diplomé. But the bonds of tradition were apparently too strong for him and he has preferred to do the decent though, one must confess, disappointing thing.

While recording the reflections expressed above there comes to our notice, by a strange coincidence, a collection of photographs of a new building made entirely of poured reinforced concrete, in which the architect has made a highly commendable effort to assert the integrity of his material in an appropriate architectural manner. Here is a man who is at least courageous enough to try to carry out the solution of his problem to an ultimate conclusion. It must be a source of regret that the purpose of the building is not of a more serious nature than the bottling of mineral water, as the building is for the National Water Company, bottlers of the well-known White Rock brand, at Waukesha, Wisconsin. Yet it serves admirably the purpose of illustrating what was meant by inveighing against the abandonment of the problem of design in the exterior of the Agen theatre. In our opinion Mr. Hengels, the architect of the bottling plant, is as deserving of encouragement and praise for his straightforward effort as Mr. Tronchet, architect of the Agen theatre, is to be censured for his apparent lack of moral courage to design his building entirely in concrete instead of hiding it behind a regular "grand prix" facing.

The little illustrations of the bottling plant which we publish will show how the architect has tried his best to keep his decorative forms as simple and as easy to pour in the mold as possible. Where he has felt a special point of emphasis to be necessary he has resorted to incrustation, using mosaic, glass and faience. He has availed himself of the texture of his material to heighten the value of the decorative points by contrast. The surface exhibits a roughness of red, purple and black pebbles which were part of the mixture, and has been washed down with acid until the texture is similar

to a rough granite. The effect can be appreciated to some extent in the view of the entrance which we publish.

The occupants of the building are to be congratulated on their architect, and the latter is to be commended for the effect he has been able to produce by the simple means employed. The building is not the last word in handling concrete artistically, but it is a step in the right direction.

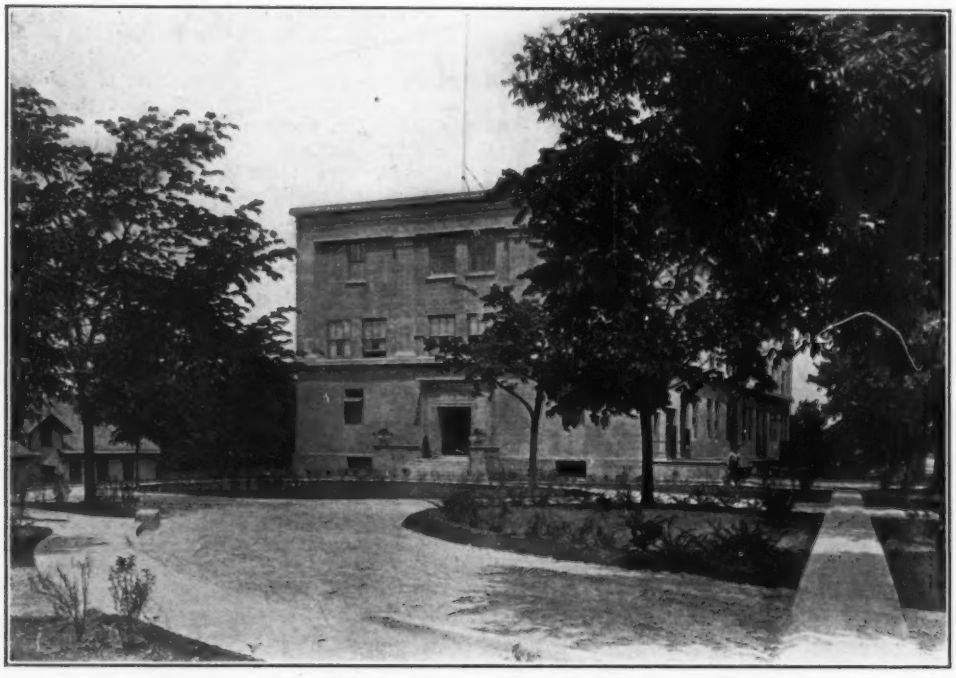


FIG. 1.—THE NATIONAL WATER CO.—BOTTLING HOUSE.
Waukesha, Wis. Henry C. Hengels, Architect.

WORCESTER'S ART MUSEUM

Those feeling an interest in the general art development of the United States, must find the thirteenth annual report of the Worcester Art Museum—which has just appeared—uncommonly stimulating. To the average layman, as Worcester's museum has neither the interest of novelty nor any special fame, this will certainly be a surprise. And the hopeful part of the showing is that in size and general characteristics Worcester is typical of a very large class of cities, while it might be expected that its art aspirations would be so overshadowed by those of the big museum in neighboring Boston that poor little Worcester's opportunities would be even less than normal. To read, then, that it has property valued at almost four millions of dollars, of which nearly three millions is income producing; that the attendance for the year shows a gain of ten per cent. over that of the year before; that the year's art acquisitions were of great importance—including, as especially notable, La Farge's "Peacock" window—and that the director's plan to increase the museum's popular efficiency this year by providing expert guidance and brief expositions of the pictures, for school children and groups of visitors—all this is certainly interesting and encouraging. It is to be admitted that the beneficence of one man—Stephen Salisbury, whose residuary legatee the museum lately became—is largely responsible for the institution's financial comfort; but that is a condition which can be hopefully anticipated nowadays by any American city of Worcester's size, and it should be observed that the windfall was a reward of patience. The museum was about ten years old and had property of about half a million dollar's value before Mr. Salisbury died.

RECENT ARCHITECTURE IN GREAT BRITAIN

In connection with contemporary architectural tendencies, it is to be remarked that Great Britain is entering upon a period of French influence. Its architectural students are studying in France in increasing numbers, its technical schools begin to realize the benefits of the broad French training, while recent English competitions betray signs of Paris influence and developments in London's commercial buildings point in the same direction. The more open-minded of the English and Scotch architects are keenly alive to general improvement which must result from such influence and advancing it wherever they possibly can. They are not content that their architecture shall continue to shine only in its domestic and ecclesiastical structures. They want to see a better standard of monumental work about them and realize the futility of longer pursuing the study of those works of the more degenerate periods of the Italian and German Renaissance, which have for so long been the sources of inspiration for monumental architecture throughout the kingdom. Apropos of this subject, there will appear in the December issue of the Architectural Record an article on the "Influence of the Ecole des Beaux Arts Upon Recent Architecture in England," from the pen of an English architect.

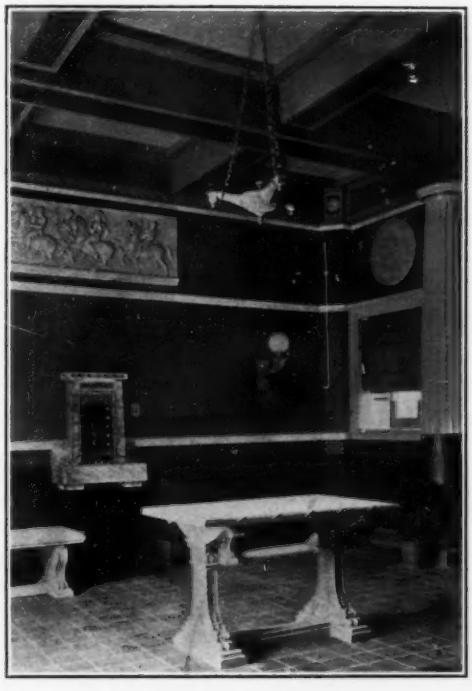


Fig. 3.—Interior of Fig. 1.

Fig. 2.—Detail of Fig. 1.—Entrance.

THE LATEST CITY PLAN REPORT

The city plan reports which so many cities are bringing out, not only grow in completeness and in scope, but in elaborateness of their presentation. Each one of late has marked an advance over its predecessors; and while it may well be that the Chicago Commercial Club's vastly expensive publication of the Burnham Report has set a high water mark of elaborateness which will not be reached again, and that the Report of the Metropolitan Improvements Commission of Boston is of a length that will not again be essayed, yet, with these two reports in classes by themselves, it is instructive and not a little suggestive to note how the rivalry of cities supplements the natural rivalry of the experts, and the reports improve in their presentation as fast as in their matter. Los Angeles is the latest to make its bow with a presentation of its claims and possi-

bilities for beauty and convenience—though the report presented is nearly two years old. Possibly to be published so well after two years of neglect is a greater distinction than thus to have appeared on the crest of the first wave of enthusiasm. At all events, the report—that of the Municipal Art Commission—is a very handsome one. It carries the title, "Los Angeles, California, the City Beautiful," and the burden of it is the study and report which Charles Mulford Robinson prepared for the commission. Brief, signed,

New Wing, London Homœopathic Hospital.
Edwin T. Hall, Architect.

statements as to county highways, new bridges, and the Owens River water project, supplement his report. The title page notes that the good roads, for which the bonds have been sold, require three and a half million dollars; that the aqueduct, on which work is now far advanced, requires twenty-four million dollars; and that the suggested civic improvements are estimated to need twenty million dollars—a total of "fifty million dollars for improvements, provided for and contemplated." Los Angeles had been already provided with great parks, this, in the vernacular, is "going some." The illustrations are far gathered, but to the point and not too profuse. In this respect, indeed, more strikingly perhaps than in any other, is this report the most satisfactory that has yet appeared.

"FORT WAYNE, WITH MIGHT AND MAIN"

An account of a Civic Revival held in Fort Wayne, Ind., reads a good deal like an account of an evangelistic campaign, with the city substituted for the individual soul. At all events, the town was duly placarded, an evangelist was brought in from a distant city, meetings were held afternoons and evenings for a week, and a vast deal of popular enthusiasm was aroused—though it is not recorded that the sinners' bench was crowded, either by city or corporation officials. But officials were not holding aloof; everybody was drawn into the maelstrom, and at one meeting the mayor himself presided—a meeting, by the way, at which the Training of Citizens was the subject—while among the chairmen of other meetings were the president of the local Federation of Labor, the bishop of the diocese, the president of the Women's Club League, the president of the Commercial Club, etc. The meetings began with the motto, "One for all and all for one;" they crowded the theatre in which they were held to such an extent that toward the end of the series as many persons were turned away as gained admission, and they ended with the motto—which one may read to-day at the head of the Fort Wayne newspaper—"Fort Wayne, with might and main." The upshot of the meeting was a popular subscription amounting to enough to retain an outside civic student to come to the city and make an elaborate study of just what the city might be and ought to be, and so prepare a program for putting to work the awakened enthusiasm of the community. The student has been cogitating over his problem all summer, with results not yet revealed, but awaited in Fort Wayne with great interest. If the people shall rise worthily to the program he is expected to outline, so that the impress of the Revival shall be stamped permanently and beneficently on the town, Civic Revivals—one had been already tried successfully in Grand Rapids a year ago—may come to be a phase of our municipal awakening. Fort Wayne, it should be added, as a relatively old, purely industrial, city, of slender resources, is typical of a large number of communities.

A MUNICIPAL EXPOSITION

Preparations are well advanced for the most complete and elaborate municipal exposition that has been held in the United States. The big city planning show which aroused so much interest in New York in May, and then in Washington, will be a part of it, but will not dominate it. The exposition will be held in Boston—being designed to increase popular interest in, and understanding of, the 1915 movement—and in the finances as well as with such showier municipal attributes as public and private buildings, boulevards and parks and bridges. The small and hard working advisory committee for the exposition includes among others J. Randolph Coolidge, Arthur A. Shurtleff, F. L. Olmsted, Charles Zueblin and, as if these names were not enough to warrant good planning, experts from other cities have been called into consultation. The list even of local exhibitors is very long. Besides the State and city governments, in their various departments, the Social Ethics Museum at Harvard, the Massachusetts Civic League,

THE NEW BUILDING FOR THE MITCHELL LIBRARY. GLASGOW, SCOTLAND.
William B. Whitie, R. A., Architect.

old Fine Arts Museum on Copley Square, where it is to be open for the month of November, will have ideal location. Sentimentally, there is a satisfactory fitness in this civic use of the old structure before it is destroyed. So long the home of the fine arts, which have now left it for a quieter and less democratic environment, its last service to the community may be this exposition of the one great community—art—the art of beautiful city making. Art and beauty in this sense are used in their broadest significance—complete adaptation to function. For the exposition is to be exceedingly practical, dealing with the public health, safety, and the Boston Architectural Club—which this year will combine its annual show with this exposition—the Metropolitan Improvement League, the telephone, street railway, and lighting companies, these and scores of others promise such an opportunity for "seeing Boston" as its citizens have never had before. And the sight must prove hardly less instructive and interesting to the residents of other cities, for it is designed, whenever the Boston product is conceded by the committee to be something less than perfect, to set over against the local exhibit the best of its kind that is to be found anywhere else.

MUNICIPAL ART IN HARTFORD

The Municipal Art Society of Hartford issues from time to time, as an important part of its activity, bulletins that are nearly always of more than local interest. The latest, which has just appeared, is number twelve, and is devoted to a discussion of Street Name Plates. The data is collected from cities of Europe, of South America, and of the United States, and is presented in an illustrated and readable way, the pamphlet making a distinct contribution to the available information on the subject. Also of recent appearance is bulletin number eleven, containing an account of the last annual meeting, reports of committees, etc. From the president's address it is interesting to learn that the society was organized in 1904 for the special purpose of urging upon the State the advisability of acquiring the railroad roundhouse property, and locating on it the new State armory—that the latter might become one of the group of imposing State and city buildings surrounding the capitol. The armory is now nearing completion with the impressiveness of effect that was anticipated. But a society of this sort having been organized is pretty sure, if its members are in earnest, to find more than one thing to do, and the next purpose to which it devoted itself was the protection and restoration of the Bulfinch city hall. It took up this work at a time when there was a strong popular sentiment for demolishing the building. In its new purpose it was again successful, under the energetic leadership of Charles Noel Flagg—the society's first president. The municipal authorities having been persuaded to paint the city hall's woodwork white and to guild the dome and figure of Justice, the proper painting of the brick work and the removal of the disfiguring paint from the brown sandstone followed as a matter of course. Now there is popular regard for the city hall as a lovely example of Colonial architecture, and it is proposed that the society shall gain the co-operation of the historical societies and reproduce the old staircase and redecorate the council chamber. The whole story is an interesting illustration of the value of such an organization to a community. Other notes from reports of officers and committees indicate further ways in which the society has been, or yet may be, useful to the community. A competition has been arranged for an ornamental electrolier, to be placed at a certain designated spot; it is proposed that instead of permitting the street railroad company to mark the points at which cars stop by painting the trolley pole white for a distance of some twenty feet from the ground—a familiar custom which is objectionable because the white paint so soon becomes dirty—that there be designed an artistic sign which can be attached to the poles. Among addresses which have been secured is one by John M. Carrere, on "City Improvement from the Artistic Standpoint," and one by Howard Mansfield, on "The Development of Colonial Art in America," addresses of real educational value. An ordinance limiting the height of buildings, that they may harmoniously conform to the width of street or other environment is desired by the society, and it is interested in having the city secure the services of an experienced and competent architect from outside of Hartford who shall advise the various city departments regarding municipal developments. Thus is the society a very usefully vigorous organization. Nor is it a dilletante coterie. Though Hartford is a comparatively small city, the Municipal Art Society has between four and five hundred members—concentrating, and so making effective, the best civic art ideals of the citizens.

PLANS FOR AN ARCHITECTURAL MUSEUM

Ambitious plans are under discussion for the construction of a great architectural museum at St. Louis. It is to be a part—a newspaper quotes Halsey C. Ives as saying, "a commanding feature," "one absolutely unparalleled elsewhere"—of the Art Museum, of which the main building was a legacy from the Fair. A description of the plans, using the analogy of a cathedral, says: The present art building and the sunken gardens are to constitute the nave; the long connecting corridors the side aisles; the offices and library are where the choir would be; the auditorium is in the chancel's location; while the Hall of Architecture is to form the transepts. The apse at the right will be devoted to Romanesque architecture, and that to the left to the Renaissance. "Within the lines of the main structure are planned ten rectangular sections, each thirty by fifty feet, the whole enclosing a court divided into five sections. The five sections of the court admit a variety of uses, and there need be no haste to fill them; but the ten rectangular alcoves that with the two apses enclose this space are already named. Those on the south are the Egyptian, Assyrian, Greek, Roman

and Byzantine. Those on the north are Yucatan, Japanese, Indian, Saracenic and Gothic. The plan is that each of these alcoves shall be built in its appropriate style, the structure being in itself a model of the style of architecture it is to contain; and that within it shall be grouped models and other appropriate material relating to its special type of architecture."

THE "BOSTON-1915" SPIRIT

A great deal has been written about the Boston-1915 plan, as is proper, so elaborate and ambitious is it. But more important than its organization is the spirit that lies back of it. A few lines from addresses made at the Boston City Club, at a meeting devoted to discussion of the plan, seem well to epitomize the spirit. Louis D. Brandeis stated that the movement rests on the broad foundation of, first, knowledge, with its huge undeveloped resources; second, faith that a great majority of the people will join eagerly in the development for the common good, of those resources; third, confidence that the methods of organization, consecration, and intelligently directed thought, which have made possible our great advance in industry, in invention and in science, will, when applied to local social, industrial and political problems, bring like accomplishment. President Storrow, of the Merchants' Association, said: "It is a truism that a city can not grow to be wholesome and beautiful except by much planning and striving"—the great lesson, he believed, of the Pittsburgh Survey was its showing that "the people of Pittsburgh had been so busy making steel that they had forgotten to make Pittsburg. Turning, then, to the tenement and congestion problem, this business man said: "We are not yet prepared to have Boston buy whole blocks of buildings and improve them, but if the owner of an ordinary house on a 30-foot lot wants to turn it into a tenement house, to hold possibly a hundred fathers, mothers and children, then the city should require adherence to a plan which, as gradually realized for the whole block, would eventually lead to a large common court in the middle of the block, to serve as an air space for all the tenants and a playground for the children." The hope of the movement lies in the fact that the sort of spirit these addresses suggest is not isolated, but seems to be pervading all classes. It may be recalled that at a great religious revival meeting last spring in Boston, before the 1915 movement had been launched, the revivalist asked all those who were willing to give henceforth of their time, of their money and of themselves for the betterment of municipal conditions, to rise and say so. Ten thousand rose to their feet and the "I will" was a roar. The question under such auspices was as insignificant as the response.

A BRIDGE AND A QUESTION

A Harvard alumnus has offered to replace with a monumental structure the forlorn old bridge that now connects the Stadium with the portion of Cambridge in which are the university buildings. Among the gifts of current news, this one stands out, not so much for princely proportions as for its unusual character. For a bridge is normally a public work, and rich Americans have as yet included in their philanthropies few public structures other than libraries. If to any considerable extent monumental bridges should come to be included, a great change would be wrought in the aspect of our cities and towns. An there is much to be said for the bridge as a monument. What else is more strictly useful, makes more general appeal, more strikingly dominates its site, or has better chance for permanency? The proposed Stadium bridge for Harvard has led to a discussion only a little less interesting than the proffered gift itself. This is over the question of the future use of the Charles River below the dam at Watertown. The fine new West Boston bridge contains no draw, so that the river is closed now to masted traffic; and recently nearly all the shoreline on either bank has been taken over for public use, in parks and drives and promenades. The river already contains probably more canoes and motor boats than any other like body of water in the United States. Only one transportation interest now uses it for freight, and that carries 15,000 tons of coal a year to an abattoir at Brighton. To put a draw in the bridge, or to raise it enough—some 26 feet—to allow the barges to go beneath it, would be a high price to pay for this one service—and as nearly all the other abattoirs are now concentrated over in East Cambridge, where they are a less general nuisance, it may be that the Brighton one will voluntarily move away before long. Yet, at this time of reviving interest in water navigation, to close, with a low and drawless bridge, this part of a city's great waterway to freight traffic, seems a radical step. That the step is pro-

posed and very earnestly advocated, is significant of a striking change from the old theory of city development. It used to be everything for business. Now life comes first, and even the joy of living presses hard!

LOS ANGELES MAKES A PROGRAM

It is inevitable, in the present awakening of cities, that the "Boston-1915" movement should have the flattery of imitation. The first instance of it seems to come from far away Los Angeles. At this writing it has not passed out of the stage of discussion there, but it starts under good auspices, and if it is to be a real and worthy imitation of the movement in Boston there will need to be a great deal of preparatory, preliminary work before there is much to show. In midsummer, Rev. Dana W. Bartlett, who is a strong force in civic and social matters in Los Angeles, presented a 1915 program at a meeting of the City Club. As he pointed out whatever were the facts that determined the precise date which Boston has set for the realization of her hopes and aspirations, 1915 happens to be a date of enormous promise to cities of the Pacific coast. For that is the year when it is expected that the Panama Canal will open. Very properly the suggested program is a long one. Some of the items of most general interest are as follows: 1910, Completion of the park and drive through the beautiful Arroyo Seco; 1911, "Completion of the Union Depot, and important steps in the Robinson plan completed." A plan formed for beautifying the harbor and making harbor cities attractive; opening of municipal docks and warehouses. 1912, Completion of the Owens River Aqueduct—to cost $24,000,000, and now well under way—and a Fiesta to celebrate the event; 1914, Improved public school buildings, new building for Public Library; 1915, Opening of the Panama Canal.

DEATH OF CHARLES FOLLEN McKIM

As this section of the Architectural Record is about to go to press there comes to our notice the death of Charles Follen McKim, of the firm McKim, Mead & White. In Mr. McKim's demise both the profession and the public are the losers. The architects will miss from their ranks one of their foremost champions for the integrity and elevation of the profession of architecture. Mr. McKim's activity was broad and not confined by the actual limits of the profession; he was an architect first, but shone equally as a scholar and patron of the Fine Arts. The public has to thank Mr. McKim for the interest which he was able to arouse in building and architecture in this country among laymen. His firm, especially for the past fifteen years, has been responsible for advancing the standard of performance in architectural designing perhaps more than from before or since, and it was due directly to McKim's personality that this influence so beneficial for the profession was at the same time of such signal public value. The nature of the services which he rendered his country and humanity were fittingly acknowledged during his lifetime by the many honors which were conferred upon him both here and abroad, and his memory which survives not merely in his firm's name as does that of his lately lamented and illustrious partner, will remain one of the most powerful and beneficial influences in our artistic aspirations.